

SCREEN THRILLS ILLUSTRATED

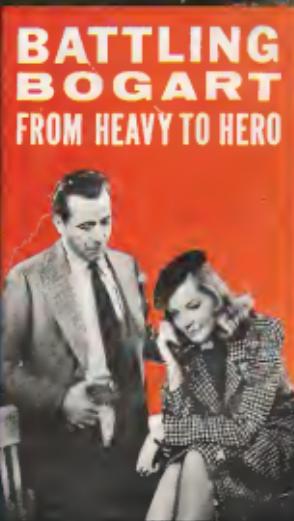
NO. 7



CAPTAIN
AMERICA'S
AMAZING
RETURN!



KINGS OF
COMEDY



BATTLING
BOGART
FROM HEAVY TO HERO



MYSTERIOUS
LION MAN
UNMASKED!



ROBIN
HOOD



FLYNN'S
GREATEST
ROLE?

ALL-TIME
COWBOY
GREATS

Who was the man responsible for
this thrilling scene? See page 26!



THRILLS BEYOND BELIEF!

This excited STI reader is character actor Milton Frome whose exclusive story is featured on page 38. You'll find out: 1) Why Milton Berle, Red Skelton, Jerry Lewis and many others depend on him year after year, 2) How he almost became a big star of serials and 3) The truth about his days as a Western-action star. This is the SCREEN THRILLS ILLUSTRATED secret—the unique, the unusual, the exciting moments in the cavalcade of show business through the years.

Perhaps your interests aren't in the direction of "offbeat" movie material—in that case STI has something for you too. In this issue the career of the fabulous Humphrey Bogart is thoroughly analyzed in a feature just loaded with important facts and exciting photos. This great star and many others of his stature always have important places on our pages. The big names and those who deserve a greater fame than they have received to date, both enter our domain on an equal footing.

Return to those wonderful years of adventure and laughter, with the heroes and comedians of an entertainment era that has left a warm spot in the hearts of millions. Judging from our wildly enthusiastic mail, we have been dishing out a well balanced movie diet that seems to agree with our readers' tastes. Here's hoping you like this latest serving of screen souvenirs. Read on—





THE STARS SPEAK

The world of show business past and present is well represented in the following excerpts from letters we have recently received. The comments concern stories which were spotlighted in previous issues of SCREEN THRILLS ILLUSTRATED.

"Some of the material contained in the story had completely been forgotten and I was happy to be reminded of it. I was also interested in the list and release dates of all the pictures I've been involved with—somehow my own mental calendar is not quite as accurate. Best personal wishes to you."

Robert Taylor
Hollywood, California
(featured in STI No. 6)

"I had already read your story review and I thought it was well done—quite accurate. Thanks again for your kind sentiments—much appreciated. My best to you."

Stan Laurel
Hollywood, California
(featured in STI No.'s 2, 3 & 5)

"I think your article about me in the April issue was really great and right to the letter. I am very proud to show it to my family and friends."

Jack Perrin
Hollywood, California
(featured in STI No. 4)

"It was really a great spread. The best article I have ever had in all the years. You have a great idea and a lot of talent in the getting together of SCREEN THRILLS ILLUSTRATED. I know a lot of old-timers will be forever grateful for paying deserved tribute to them. I have been travelling around some lately and all over I have had comments on your story. It really was something."

Jim Pierce
Hollywood, California
(featured in STI No. 4)

"I greatly appreciate your kind words about

"The Beverly Hillbillies" and your interest in the show."

Paul Henning, Producer
THE BEVERLY HILLBILLIES
Hollywood, California
(featured in STI No. 5)

"I don't think I've ever had a story about me printed with so many pictures. I thought the article was really very good."

Linda Stirling
Hollywood, California
(featured in STI No. 4)

"The July STI is a knockout. I'm very pleased with your writing, presentation and layout, etc. It shows very good taste and a definite flair."

Mac Clarke
Hollywood, California
(featured in STI No. 5)

• It makes us feel strange to find the stars in the audience, while we the critics & writers are up on the stage taking the bows. So we'll just hop down into our seats again and continue watching and commenting as the history of the motion picture industry unrolls before our eyes.



Bill "Dick Tracy" Riordan

NEW "Dick Tracy"?

I am one of your many enthusiastic readers and recently became a subscriber. I believe your magazine is one of the most exciting I have ever seen. I can hardly wait until I receive my next issue.

I must certainly agree with STI, that Republic Pictures made the greatest serials of all. I saw most of them, such as DICK TRACY, THE LONE RANGER, ZORRO RIDES AGAIN, THE FIGHTING DEVIL DOGS and many others.

I hope to see future pictures and stories concerning such serials in your magazine.

Because Ralph Byrd was my favorite actor, and because I have always admired him so much in his famous role of Dick Tracy, I am enclosing pictures of myself as the same. I would greatly appreciate it, if you would print one of them in your magazine.

Bill Riordan
Boone, Iowa

• Enjoyed seeing your photos as we always enjoy seeing pictures of our readers as the great action heroes of yesterday. We must commend you on the photo and dramatic shadow lighting which adds a lot to the mood.

SERIALS RIDE AGAIN

I feel that the attached is something of a scoop, and your readers I feel will be happy to know that the art has not died altogether in English-speaking countries.

Hollywood doesn't make movie serials any more, but England does!

Currently in release there is "Masters of Venus," a science fiction chapter-play in 8 episodes of approx. 16 mins. each.

Made by Wallace Productions for Children's Film Foundation and, naturally, slanted to kid audiences, "Masters of Venus" tells the adventures of rocket scientist's two children who, in countering saboteurs, land on Venus in company with two pilots. With aid from friendly chief, Iimes, they return to earth in triumph.

The director is Ernest Morris whose previous directorial achievements include Poe's "The

SCREEN THRILLS ILLUSTRATED

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- 4 **MATINEE MAIL**—Our critics, fans and just plain letter writers have their say.
- 7 **BOGART**—How Hollywood defeated the fabulous Humphrey twice before he made it to the top.
- 14 **THE CRAFTY COLONEL**—The side of Alan Mowbray's career that is rarely revealed to the public.
- 20 **THE RETURN OF CAPTAIN AMERICA**—STI's exclusive scoop concerning a popular adventure hero's revival.
- 26 **SERIALS, STUNTS AND SIX-GUNS**—The never-before-told story of Mack V. Wright, pioneer Actor-Stuntman-Director.
- 32 **THE ADVENTURES OF ROBIN HOOD**—Our new classic film department makes its debut with Errol Flynn as its star.
- 38 **FROM GAGS TO GANGSTERS**—You know the face, now meet the man—Milton Frome, one of the screen's busiest actors.
- 44 **WESTERN HALL OF FAME**—The late Tom Keene and stuntman Wally West receive a much deserved tribute to their thrill-packed careers.
- 52 **PRIVATE SCREENING**—Old Pa Jector sends his regards in the form of rare stills and comments.





He played prominent parts in *ISLAND OF LOST SOULS*, *TUGBOAT ANNIE*, *GONE WITH THE WIND*, *THE OX BOW INCIDENT*, *ANGEL AND THE BADMAN* and appeared as Monte Hale's sidekick at Republic. It would be the greatest thrill of my life if you would just give me one inch of space to him. I think that *SCREEN THRILLS ILLUSTRATED* is the greatest, most sincere magazine ever printed.

James Ware
Pine Bluff, Arkansas

Tell-Tale Heart." The children's father is portrayed by Norman Wooland who has appeared in a number of British movies.

Just finished running in Brisbane is a six-episode serial, "The Face of the Clown," made expressly for children's television by ATV (England). Although the hazardous situations are played down, the ½ hour chapters are in keeping with serial traditions.

The plot concerns an Indian, accompanied by his son, who comes to Paris to show his invention that makes sea water pure. The son is kidnapped by crooks who want the device for their own ends. The father, with the aid of an Australian boy and Mexican girl and government finally bring the crooks to justice.

A device familiar to all serial addicts is the mystery boss. In this case he is masked and dresses in clown costume, calling himself "Mr. Air." It's not long before we guess the master crook is in reality one of the examining body at UNESCO.

The Australian boy is played by Sean Scully who has worked for Disney.

"The Mask of the Clown" was written by Brian Clemens who worked on "The Tell-Tale Heart."

I'll bet many readers would have liked to have been watching with me to share the thrill as "Mr. Air's" mask was ripped off to reveal—Aw shucks! We knew it was him all the time!!!

Chris Collier

Queensland, Australia

• Thank's once again Chris for an exciting scoop that most STI fans should be quite interested in.

FAVORITE IN PRINT

I have written time and again, I write again to beseech you—Please give some kind of recognition to my favorite and grossly slighted character actor: Paul Hurst.



Paul Hurst

• Just as we try to bring to life as many readers' requests as possible, we hope that the amount of work necessary to uncover this material is appreciated. When you consider how many countless motion pictures have been made through the years, with an almost infinite assortment of stars and featured players, then you'll realize that everyone else's favorite actor is not necessarily yours and vice versa. However, within human limitations we'll continue to grant as many individual requests as possible in the future just as we've been trying to do in the past.

BRING ON THE GALS!

What a wonderful magazine! There has never been any like it! I found the *CHARLIE CHAN* article highly interesting, especially the scene from *THE FEATHERED SERPENT*, a fine movie I'll never forget.



Adele Mara

How about a feature article on the "Queen of Republic Action Features," Adele Mara? Her beauty and talent certainly lent a special touch to such exciting Republic films as *TIGER WOMAN* (feature), *THE INNER CIRCLE*, *NIGHT TRAIN TO MEMPHIS*, *TRAFFIC IN CRIME*, *BLACK-MAIL*, *THE LAST CROOKED MILE*, *WEB OF DANGER*, *ANGEL IN EXILE*, *ROBIN HOOD OF TEXAS*, *CALIFORNIA PASSAGE*, *NIGHT TIME IN NEVADA*, *THE SEA HORNET*, and above all the excellent mystery, *EXPOSED*, in which she played a private eye.

I can hardly wait for the next issue of STI to reach my mail box!

Richard Mertz
Winter Park, Florida

• Adele certainly lent a dash of beauty and excitement to the many films she appeared in. As a matter of fact, she still looks great in recently made filmed TV shows. Film historian Dan Levitt helped us uncover this vintage shot of your favorite, from those fabulous days at Republic—hope you like it!

THROUGH THE WRINGER!

I have been buying *SCREEN THRILLS ILLUSTRATED* since it first came out on the stands. Allow me to express my opinion on issues number one through five.

The "sample of serials." Continued Next Week, really whet my appetite for further pix and information on serials. I discovered that a film library in my town has quite a number of serials, including "Mystery Squadron," available for rental in 16mm form at \$3.50 per chapter.

The life of Superman in three parts was very good. In those articles, I learned of Superman features that were previously unknown to me. I especially liked the action photos on page 35 of the first issue.

I love you, I love you, I love you for "Listen You Guys!" If there's one kind of film I like, it's those old Cagney-Robinson-Bogart-Raft movies. When you see them listed in your T.V. Guide you can always expect some thrills and excitement. As one critic put it: Before the debut of the gangster movie, people weren't like people in the films. When the gangster movie did come around people talked like people, sang and all. They were better understood and therefore the gangster movie became a success.

NUMBER FOUR was a really informative issue. Devoting a major number of your pages to silent films was a refreshing change. The rare photos were fabulous. I'd give my right arm for the photo vault you have over there. I don't suppose that's enough.

Your coverage of Bat Man was O.K. In my opinion, the costumes used in the serial looked cheap and unconvincing. The serial must be good though, because you mentioned that Columbia was about to release it for a third time!

I always enjoy reading success stories. The Jack Parris and Linda Sterling articles were great. I would appreciate more of those.

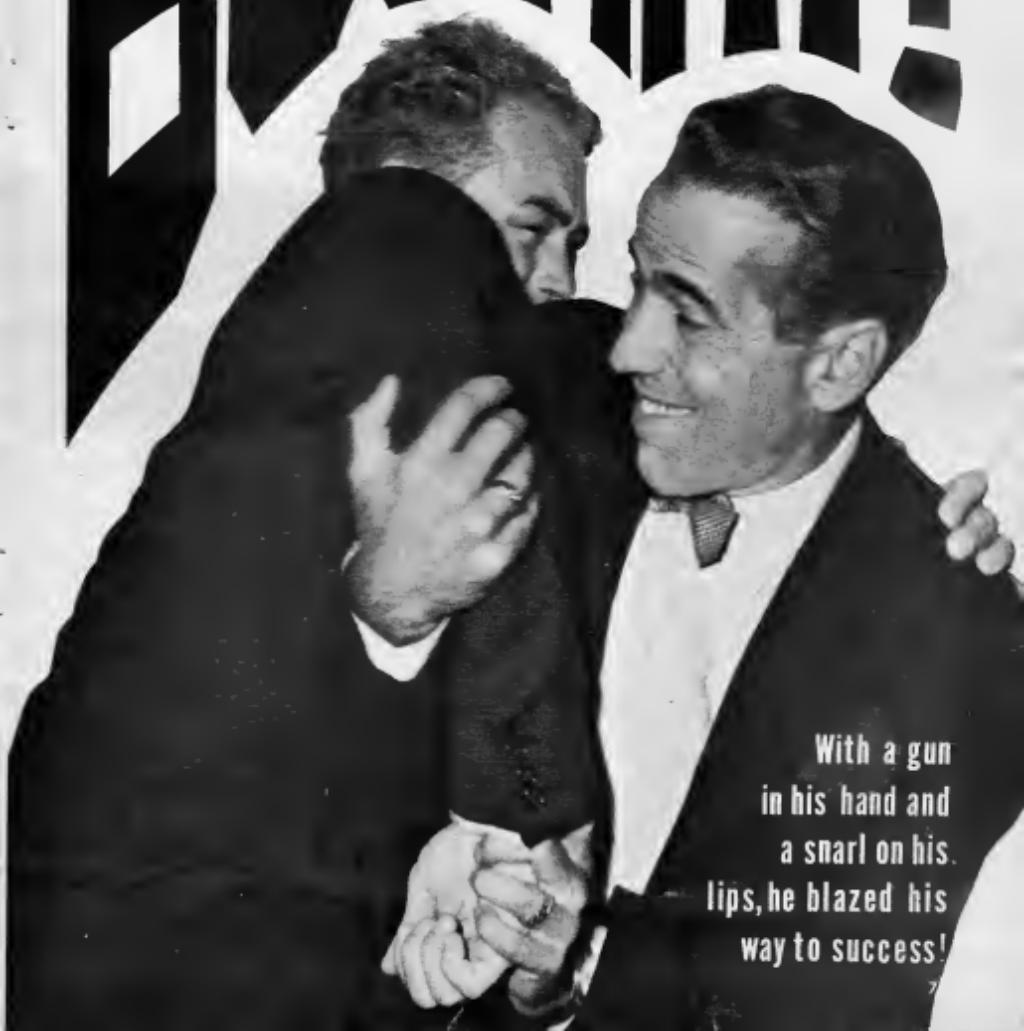
All in all, I think that *SCREEN THRILLS ILLUSTRATED* is Terrific! Great! Wow! Your 15¢ hike in price is O.K. as long as you continue to give readers the quality they want. My big complaint is the same as the others, "You don't give us enough of *SCREEN THRILLS ILLUSTRATED* soon enough." Please keep up your good work.

Bruce E. Martin
Marion, Washington

• Although this critique arrived a little too late for publication in STI No. 6, we are printing it this issue. Reader Martin has given us an intelligent and honest evaluation of his feelings where STI is concerned. To those at you who disagree with his opinions, we extend an invitation to you to send in your own reviews of all issues of *SCREEN THRILLS ILLUSTRATED* to date.

• Keep reading STI and keep writing to Cliff Hanger, *SCREEN THRILLS ILLUSTRATED*, 1426 E. Washington Lane, Philadelphia 38, Pa.

BOGART!



With a gun
in his hand and
a snarl on his
lips, he blazed his
way to success!

Early in his career at Warner Brothers, the late Humphrey Bogart was quoted as saying that he was getting pretty tired of his numerous gangster portrayals. "What more can I do? I've twisted the lower lip, and spoken through the teeth, and worn my hat over my eyes, and pulled the coat collar up, and put the right hand into the gun pocket, and sneaked around corners, and climbed over roofs, until I'm all out of sinister actions."

This was a natural enough comment; as actors of his calibre fear the danger of being "type-cast" and the inherent damage it can do to their thespic careers. *But there were no complaints from John Q. Marvegoert!*

For when Bogey blazed his way across the screen as the vicious killer "Duke Mantee" in the 1936 screen version of Robert E. Sherwood's play THE PETRIFIED FOREST, he automatically was conscripted into Warner's "Army of the Underworld." Joining the ranks of the redoubtable Messrs. Cagney, Robinson, and Company, Bogey began battling the forces of law and order in a long series of unforgettable epics and the public couldn't get enough of him!

This was not Bogey's first bout with the cameras, however, as he had courted a film career twice before. These early experiences are most interestingly related in Bogart's own words:

"When I was nineteen I worked for William A. Brady over in Fort Lee, New Jersey. Bill Jr. and I were raised together—my dad was their doctor—and for a while I just hung around and played extras. Then one day, Brady fired the director and put me on in his place. And the footage I shot had to be entirely scrapped, because the camera caught me in all the shots, giving cues to the actors. Brady wished he hadn't let that director go; it cost him twice as much because he gave me the job."

Young Bogart then served a hitch in the Navy where he acquired a bullet wound in his lower lip which caused it to sag noticeably.

"After appearing in a number of plays—I was the harmless collegiate with the slick haircomb, the spotless white flannels and the tennis racquet who ran out on the stage just before the curtain was run down—I decided to try the movies again. I took dozens of tests, but that lower lip held me back. The final test was for the male lead in THE WHITE SISTER. Another fellow got the part—Ronald Colman—and I got my lip operated on by my dad, and almost immediately thereafter I got a contract with Fox."

"And that was amusing, too. I was signed to go out for THE MAN WHO CAME BACK. My pals, Charlie Farrell and Kenneth MacKenna, met me at the station, and we lunched together."

"It's swell to see you," they said. "What are you out for?" I told them THE MAN WHO CAME BACK, and they howled. They, too, had been brought out for the part. Farrell fin-





ally got it, and I went into a little thing called *A DEVIL WITH WOMEN*."

This was in 1930. After several more supporting roles in an assortment of films for various producers, Bogart returned to Broadway where he wound up in the record-breaking *PETRIFIED FOREST* company of 1935. With his screen re-creation of Duke Mantee—released early in 1936—Bogey's film future was assured and the rest is celluloid history.

From 1936 to 1948 Bogart made 44 features for Warners ranging from *PETRIFIED FOREST* to *KEY LARGO* and he also appeared in four outside vehicles during this period: the classic *DEAD END* and *STAND-IN* (a satire on the movie capitals) both UA releases for '37, Columbia's *SAHARA* ('43—one of the best of Hollywood's war-time war pics) and *DEAD RECKONING*, a mystery-type, also for Columbia in '47.

Memorable Bogart Warner features in this early period were *BLACK LEGION* ('37) an exposé of the hooded "Klan" menace, *ANGELS WITH DIRTY FACES* ('38) alongside Cagney, Sheridan, O'Brien and the "Dead End Kids," *RETURN OF DR. X* ('39) in which a waxen-faced Bogey needed human blood to survive, *THEY DRIVE BY NIGHT* ('40) the superb picturization of A.I. Bezzerides' exciting novel of fruit truckers and *HIGH SIERRA* ('41) director Raoul Walsh's classic interpretation of W. R. Burnett's unforgettable story of "Mad Dog" Earle, an aging gangster who is "sprung" in order to pull "one last job!"

All of these led to the big one for Bogey—*THE MALTESE FALCON* released in the fall of 1941!

This was a blockbuster for Bogart in every way—his popularity soared and no longer was he to be limited to playing "heavies" and "characters" parts—from then on he was a full-time full-fledged romantic (but still tough and two-fisted) leading man!

Bosley Crowther, the New York Times' venerable movie critic, was ecstatic about the "new" Bogart, director John Huston and the film in general. On October 4, 1941 he had this to say:

The Warners have been strangely bashful about their new mystery film *THE MALTESE FALCON*, and about the young man, John Huston, whose first directorial job it is. Maybe they thought it best to bring both along under wraps, seeing as how the picture is a re-make of an old Dashiell Hammett yarn done ten years ago, and Mr. Huston is a fledgling whose previous efforts have been devoted to writing scripts. And maybe—which is somehow more likely—they wanted to give everyone a nice surprise. For the *MALTESE FALCON* only turns out to be the best mystery thriller of the year, and young Mr. Huston gives promise of becoming one of the smartest directors in the field.

Mr. Huston has worked out his own style, which is brisk and supremely hardboiled. We didn't see the first

A trio of stills from Bogart's fabulous 1941 screen adventure *THE MALTESE FALCON*. In top left photo, "Brigid O'Shaughnessy" (Mary Astor) watches as "Sam Spade" wrestles gun away from "Joel Cairo" (Peter Lorre). Above—Bogey and the bird that started it all. Below—Sam Spade comes up against one of his most formidable adversaries in "Kasper Gutman," magnificently played by Theatre Guild veteran Sidney Greenstreet.





Relaxing on the set during a break in the filming of *THE TREASURE OF SIERRA MADRE* (1948). From left to right—Bogey, Julian Rivera, Walter Huston, Bruce Bennett, Tim Holt and the film's director, John Huston.



Veteran movie character actor Julian Rivera gives Bogart a trim in the style of earlier days in that great Warner triumph.



An extremely interesting production shot from *TREASURE OF SIERRA MADRE* showing set-up to film an "exterior" scene "inside" the studio.



As Ray Earle, the aging gunman of *HIGH SIERRA* (1941), Bogart had his hands full keeping the two younger hoods—Arthur Kennedy and Alan Curtis—in line. Object of their continual battling was Ida Lupino, the tough gal of the piece. This exciting film was subsequently remade twice by Warners; first as *COLORADO TERRITORY* (1949), a Western with Joel McCrea and again in 1955 as *I DIED A THOUSAND TIMES*, a CinemaScope Warnercolor production with Jack Palance.

FALCON which had Ricardo Cortez and Bebe Daniels in its cast. But we'll wager it wasn't half as tough nor half as flavored with idioms as is this present version, in which Humphrey Bogart (as Sam Spade) hits his peak. For the trick which Mr. Huston has pulled is a combination of American ruggedness with the swash of the English crime school—a blend of mind and muscle—plus a slight touch of pathos.

John Huston became a close and fast friend of Bogart's and directed him in several subsequent films—*ACROSS THE PACIFIC* ('42), the tremendous saga of gold prospectors in Mexico,

THE TREASURE OF SIERRA MADRE ('48), *KEY LARGO* ('48) *THE AFRICAN QUEEN* ('52) and *BEAT THE DEVIL* ('54). One of these—*THE AFRICAN QUEEN*—won the "Best Actor" Academy Award for Bogey in 1952.

Commenting upon their African sojourn after his return to New York, Bogey admitted: "The four of us, Katharine Hepburn, myself, Huston and Sam Spiegel (producer), we were a little company, a kind of task force for independent production. That's one reason why we feel a sense of accomplishment. It wasn't like doing a picture for a studio over here."

"To begin with, the banks balked about putting up the money. All sorts of legal complications, more red tape! Like this—Kathie was supposed to guarantee I wouldn't walk out, and I for her, too! And everybody in Hollywood said to us, 'Are you really going to Africa?'"

"It was Romulus Productions, in England, that put up the money. Only about \$400,000 came from America and most of that went for salaries. We still had our obstacles in Africa—and how! The rain, some of the cameras went bad, and everybody came down with dysentery except Betty and me."

"That Huston, there's the only real

An unforgettable highlight from *THE BIG SLEEP*. "Art Huck" (Trevor Bardette) holds private-eye "Philip Marlowe" so that the vicious "Conino" (Bob Steele) can carry out his dirty work. Steele's performance as the hired killer in this film so impressed Bogart that he requested Warners to use him again in a similar role in their 1951 exposé of "Murder, Inc." *THE ENFORCER*!





Humphrey Bogart—whatever the part, he was great! Clockwise from top: Menacing Leslie Howard and Bette Davis in *THE PETRIFIED FOREST*; getting directions from hilarious comic Willie Best in *HIGH SIERRA*; with Mike Lane in *THE HARDER THEY FALL*; "romancing" Katharine Hepburn in his Academy-Award-winning *AFRICAN QUEEN* role.



genius in Hollywood, a real poet. But he's murder to work with during the last three weeks of shooting. Always restless, wanting to quit for some new idea. Well, we sweated it out down there for eleven weeks and finished the interiors and all the water scenes up at Worton Hall, a studio near London. And the whole thing was a labor of love for us. We loved those two silly people on that boat. Katie, of course, was perfect."

The "Betty" referred to, of course, was his fourth wife actress Lauren Bacall whom he met when they appeared together in the 1945 Warner film TO HAVE AND HAVE NOT. It was in this filmization of a Hemingway yarn that Bacall uttered her famous line: "If you want anything—just whistle." She and Bogey were subsequently teamed by Warners in THE BIG SLEEP (1946) in which H. B. played Raymond Chandler's hard-boiled private eye Philip Marlowe, DARK PASSAGE ('47) an Alcatraz escapee who has undergone plastic surgery, Bogart was not seen in the first portion of this film; instead the action was seen through the 'eyes' of a subjective camera which simulated his eyes and KEY LARGO which also starred "Little Caesar" himself.

All of Bogart's Warner Brothers films—those mentioned as well as other successes including 1943's CASABLANCA—are available for viewing today, being distributed to television by United Artists Associated.

In 1949, Bogart set up his own "Santana Productions" and subsequently produced five features starring himself—KNOCK ON ANY DOOR, TOKYO JOE, IN A LONELY PLACE, SIROCCO and BEAT THE DEVIL. Other films made in his later years were DEADLINE, U.S.A. (20th-Fox '52), BATTLE CIRCUS (MGM-'53), THE CAINE MUTINY (Columbia-'54), SABRINA (Para.-'54), THE BAREFOOT CONTESSA (UA-'54), WE'RE NO ANGELS, THE DESPERATE HOURS (Para.-'55), THE LEFT HAND OF GOD (20th-Fox-'55) and his very last THE HARDER THEY FALL (Columbia-'56).

Being one of the screen's real pros, Bogart was once asked to comment on the industry's emphasis on youth and beauty when veterans like himself kept "flourishing year in and year out": "You mean us old-timers? That's easy. At one time the industry relied heavily upon stage people—myself, Colbert, Tracy, Duran and Gable. Well, they woke up suddenly to find a gap which couldn't be filled if any of us happened to pop off, which we didn't do. Anyway, they went ahead and tried to plug it with youth and beauty, and they're still trying."

Well, as everyone knows, Bogey did "pop off" on January 14, 1957—a cancer victim at the age of 57—but the rest of his words ring on, as true today as yesterday. For hard as they may try, the motion picture studios can never completely "plug up the gaps" left by such powerful personalities as Humphrey Bogart.

END



One of the screen's most popular husband-and-wife teams—Bogey and Bacall—from THE BIG SLEEP, the second of four films they made together.



THE CRAFTY COLONEL!



An Exclusive Report

SCREEN THRILLS
ILLUSTRATED

Interview & Story by Sam Sherman

Alan Mowbray, who has portrayed men of cunning on the screen, really went through a period in his life when his existence depended on the use of his wits alone. An actor's actor, he is one of the best loved performers in show business.



A comparison of cunning Colonels—(Above) Alan Mowbray as Col. Ambrose Morgan and pal Eddie Marr as Billy Sheehan put one over on George Chandler and Tom Dugan in this scene from *TELL IT TO A STAR*. [Below] Alan Mowbray as Col. Humphrey J. Flack and Frank Jenks as Garvey hatch another plot in the famed TV series. This episode's entitled *SADDLE SORE*.



The magnificent Mowbray is a proficient player who, like a chameleon, can instantly change his dramatic color from comedian to tragedian depending on his professional environment. He has done this so well for over thirty years on stage, screen and television that today his devoted audiences are even larger than they were in Hollywood's golden days of the thirties and forties. Active Alan not only appears in current plays, films and TV shows, but also is seen on television in scores of vintage movies which are constantly shown. Concerning this situation, Bob Hope recently commented: "My TV set must be broken, I haven't been getting Alan Mowbray lately."

A recent success on television as the clever Colonel Humphrey J. Flack has established Alan as the *Robin Hood* of confidence men. That is, be takes from the rich and gives to those who need a few extra bucks. Back in 1945 however, he played the part of Colonel Ambrose Morgan, a character which resembled Flack exactly, although the two have no official connection. Turning from the comical to the criminal, the military-minded Mowbray was cast as another shrewd Colonel in 1946. The film was one of Universal's Sherlock Holmes productions and Alan Mowbray enlivened the proceedings as Colonel Moran, evil adversary to the master detective. Encounters with *Sherlock Holmes*, *Charlie Chan*, *Topper* and their like constitute just a minor percentage of the films of this versatile actor. The range of parts he has played is unlimited.

Currently Alan Mowbray has returned to Broadway and is starring in the smash hit *ENTER LAUGHING*, along with other veteran performers—Sylvia Sidney, Vivian Blaine, Irving Jacobson and newcomer Alan Arkin. I dropped in to visit him several times at the Henry Miller Theatre and was amazed to get the feeling that here is someone I had known all my life. Having seen him in countless screen roles was not the answer, his cordial manner with people was.

Here is a man to whom acting is only a starting point. From there his creative nature has taken him to writing, directing and producing. These are functions he has served in relation to his own books, plays and motion picture projects. His memberships include prominent positions in the Royal Geographic Society, the Masquers Club, the Friends of Free Poland and the Players Club of California. He was decorated four times for bravery by the British Army and was given the *Knights' Cross of the Order of Polonia Restituta* by the Prime Minister of the Polish Free Government in Exile. On the wall of his dressing room hangs a huge greeting card, which is about six feet wide, that his friends at the Masquers Club sent him upon the opening of *ENTER LAUGHING*. The limitless signatures on that card include some of the biggest names in show business plus the Mayor of Los



Mowbray romances Miriam Hopkins in the classic Technicolored **BECKY SHARP**.

Angeles and the Governor of California.

A real life adventurer, he has lived many of the parts he has played. Born in London, Alan entered the acting field in 1921 after his days as a World War I hero. His first play that year was *DEALVILLE ROAD* and his big part consisted of one line. His talent was quickly recognized and he was given the lead in *THE CINDERELLA MAN*, an English play about a strong young poet. He also happened to be a strong young poet in real life, around that time. Arriving in the United States, Alan had trouble landing a part and had to face up to tough times. Like a real-life Col. Flack he used his clever mind to keep himself alive. Pretending to be a guest, he shaved and showered at the Harvard Club. While attending gatherings given for artists by rich patrons, he managed to feed himself and, when things were really bad, he slept on a bench in Central Park. As conditions got better, Alan saw his play *DINNER IS SERVED* produced on Broadway in 1926. With fame and recognition in his corner, he became successful on the stage.

White starring in the west coast pro-

George Arliss and Alan Mowbray (right) in the 1931 *ALEXANDER HAMILTON*. This film was Mowbray's first screen appearance and he played George Washington to Arliss' Hamilton.





Alan Mowbray's favorite offbeat roles: (left) Wearing a hunchback rig and contact lens in 20th Century Fox's 1948 *CAPTAIN FROM CASTILE*. (Center and right) Two John Ford Western classics: *MY DARLING CLEMENTINE* (20th Century Fox 1946) and *WAGONMASTER* (RKO Radio 1950).

ductions of *TOPAZE* and *CANDLELIGHT* he was spotted by Hollywood talent scouts. This landed him at the Warner Bros. studios for a prominent role with George Arliss in *ALEXANDER HAMILTON*. The film, which was released in 1931, featured Alan Mowbray as George Washington, a part he played with a built-up nose as part of an elaborate makeup. This was the start of a film career that was to see him perform in motion pictures for all the major studios and for most of the independents too. Some of his earliest films (in 1931-2) were: *MAN IN POSSESSION*, *GOD'S GIFT TO WOMEN*, *GUilty HANDS*, *HOTEL CONTINENTAL*, *LOVERS COURAGEOUS*, *MAN ABOUT TOWN* and *MAN CALLED BACK*. It was in 1932 that Mr. M was to meet Sherlock Holmes for the first time. The film was the Fox production of *SHERLOCK HOLMES* and starred Clive Brook as the super sleuth. Reginald Owen played Dr. Watson and Alan

Mowbray was Gore-King, who was on the good side of the law. The very next year saw an interesting change in casting, as Owen was starred as Holmes in the World Wide production of *A STUDY IN SCARLET*. Alan was on hand again and this time graduated to the role of Lastrade, the famed Scotland Yard Inspector. These two *Holmes* productions saw A.M. in direct contrast to the role he was to play in 1946's *TERIOR BY NIGHT*.

Basil Rathbone starred as Holmes and Nigel Bruce played Watson in this installment of the famed series made by Universal. The master fiend pitted against the detective was Colonel Moran, a former colleague of Professor Moriarty's. The story takes place on a train and several passengers are suspected of actually being Moran. At the end of the picture, Watson's friend, Major Duncan Bleek is revealed as the infamous criminal. The true identity of this *Crafty Colonel*—why Alan Mowbray of course.

Alan enjoys reading STI backstage at the Henry Miller Theatre. He occupied this same dressing room over thirty years ago and recently was reunited there with his brother, whom he hadn't seen in 36 years.

In 1933 this famed actor took part in a film scene which almost cost him his life. The film was *Samuel Goldwyn's ROMAN SCANDALS* starring Eddie Cantor—the sequence, a chariot race. Slumbers were employed to drive most of the chariots, but Alan Mowbray had the job of doing his own action scenes. The cameras looked down on the arena from a high tower, so that they would cover all the action. When the race started confusion also started and a collision resulted. Quite a few people were seriously injured, one cameraman was killed and the few who escaped unharmed were rare indeed. Alan Mowbray was lucky one of these fated few.

In 1934 Alan met Charlie Chan on screen as he was featured with Warner Oland in Fox's *CHARLIE CHAN IN LONDON*. The next year Universal lensed the first Thorne Smith (creator of *Topper*) novel—*NIGHT LIFE OF THE GODS*. The star of this film was someone whose light comedy touch brought the book alive—Alan Mowbray once again. Technicolor's three color process was used for the first time in an all-color feature film, the RKO-Pioneer production of *BECKY SHARP*. Miriam Hopkins starred as Becky and in a quite unusual role, Alan Mowbray was presented as Rawdon Crawley, Becky's lover and later her husband.

As the years rolled by, Alan's Hollywood credits became a list of unbelievable proportions. Some of the countless films he has appeared in are: *DESIRE*, *ROSE MARIE*, *MY MAN GODFREY*, *MARY OF SCOTLAND*, *TOPPER*, *HOLLYWOOD HOTEL*, *TOPPER TAKES A TRIP*, *THAT HAMILTON WOMAN*, *THE COWBOY AND THE BLONDE*, *ICE CAPADES*, *THE POWERS GIRL*, *WAGONMASTER*, *ANDROCLES AND THE LION*, *THE KING AND I*, *THE MAN WHO KNEW TOO MUCH* and *AROUND THE WORLD IN 80 DAYS*. In the mid 1950's Alan Mowbray was starred as Colonel Flack



Three Mowbray hits: (Top) With Eddie Cantor and Harry Cording in **ROMAN SCANDALS**. (Middle) Being questioned by Werner Oland in **CHARLIE CHAN IN LONDON** and (Bottom) Working his way into the confidence of Basil Rathbone and Nigel Bruce in **TERROR BY NIGHT**.

on a special "live" presentation of the famed Everett Rhodes Castle Stories. From the success of this one show, the series was sold. The original show was on the ABC Network and featured Frank McHugh as Garvey, Flack's partner in crime. When the series went into production, Frank Jenks took over as Garvey and 39 live comedies were done. These programs were presented over the Dumont Network in kinescope form for areas that didn't receive the live broadcast. Proving a big hit, 39 filmed shows were shot at the MGM studios for CBS-Film Sales, who released them on a syndicated basis. Although the Flack stories were first published in 1936, they seem to be created especially for Alan Mowbray, so well does he interpret every nuance of the role. The late Frank Jenks was a close friend of his and together the pair evolved a comedy form that will be considered as classic for years to come.

In 1945, Alan starred as Colonel Ambrose Morgan in Republic's **TELL IT TO A STAR**, one of the Bob Livingston-Ruth Terry comedy-dramas being made at that time. When you compare the role of Morgan to that of Flack, you can see that both are identical in almost every respect. Two good confidence men, both trying to help close friends in need, each of these Colonels is aided by his version of Dr. Watson. In **TELL IT TO A STAR**, Eddie Marr plays Billy Sheehan, another version of Flack's Garvey. Marr is described in the film's original advertising as *the Colonel's right-hand man in all left-handed dealings*. This production was exceptional for its day and devoted most of the footage to Mowbray and his part of the plot.

At the present time Hollywood Television Service has **TELL IT TO A STAR** in TV release and CBS Film Sales has the 39 filmed Flack shows for distribution. Alert audiences who keep an eye on their TV listings should have no trouble in catching these and the numerous other Mowbray clem-triumphs which the video tube keeps presenting day after day. Concerning the current creative nature of Alan Mowbray, we find the following taking up quite a bit of his leisure time: 1) His autobiography, **UP FROM CENTRAL**, 2) A new play he is writing, **THE UNWILLING GUEST**, and 3) A new TV series he is planning which will star himself, **THE SHERIFF FROM PICCADILLY**. This last named project involves an English sheriff out in the wild west. Judging from past performances, this might just turn out to be another Flack.

Wherever he goes, whatever he does, Alan Mowbray's name stands for quality—it has been his trademark for years.

END



THE RETURN OF CAPTAIN AMERICA



A great super-hero of the past
once again swings into action to
enthall you with his amazing exploits!

CAPTAIN AMERICA IN ACTION! In or out of his costume, the courageous avenger could be counted on to provide screen thrills galore! From left to right, Captain America and Grant Gardner alternately battle Joy Novello, Kenne Duncan, Kenneth Terrell and George J. Lewis. Pic on right clearly shows master stuntman Dale Van Sickel "doubling" for star Dick Purcell!



CAPTAIN AMERICA LIVES AGAIN! These are the exciting words currently greeting readers of the Marvel Comics Group as the masked crusader returns to the comic page after a long-awaited return to the comic page. And so, it also seems appropriate at this time to take another look at the star-spangled star's career on celluloid.

Captain America made his debut as a cartoon strip-born in 1941; a production of the tremendously talented drawing duo, Joe Simon and Jack Kirby. These two wonders were also to create a long succession of similarly invincible individuals including the "Guardian" and "Stuntman"; not to mention that lovable gas-house-giving duo, the funny pages—the "Boy Commandos."

The courageous Captain in those days was the secret identity of one Steve Rogers, an American Army private. This was, of course, in keeping with the patriotic trend of the times, but it provided the end of concern as to just how one so stalwart could bave so much freedom to participate in his fantastic endeavors. After all, how often can a guy go "AWOL"?

Steve was assisted by his young side-kick Bucky Barnes who, properly costumed, became Captain America's twin-spirited pal "Bucky." His presence in the American comic strip was easily recognizable by the fact that he was the "mascot" of "Camp Lehigh." Together this amazing team engaged in many a pulse-quenching adventure before finally retreating to that mystical never-never land where comic characters hang in limbo.

With the "super-hero" revival trend currently in full swing, however, it was only a matter of time until Captain America dusted off his shield and once again began polishing off evildoers that defy description. Thus, in 1963 took place the November 1963 issue of "Strange Tales," a book edited by that prolific writer of comics, Stan Lee, and the art was again by our old friend Jack Kirby. But there was only a matter of time until this wasn't the real Captain America!

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The chapters were directed by John

SYNOPSIS OF THE SERIAL

Dr. Maldor (Lionel Atwill) curator of the Drummond Museum, feeling that he has been cheated out of his share of the wealth and fame occurring from an archaeological expedition he headed, is carrying out a systematic program of killing every member of the expedition, one by one, and securing their wealth and scientific treasures for himself.

Calling himself "The Scarab," he eliminates his enemies by means of a poison known as "The Purple Death."

From his most recent victim, he has secured plans for his dynamic vibrator, a machine which harnesses light and sound waves into a weapon of terrible destructive power. But Captain America (who is in reality District Attorney Grant Gardner) (Dick Purcell), John Matson, and his partner, (George J. Lewis), of the Purple Death weapon.

From that point, Captain America and Gail (Lynn Gray) carry on a desperate and hazardous campaign to find out the identity of "The Scarab" and apprehend him. During all this period they unwillingly take Dr. Maldor into their confidence. And he, while posing as their friend, malevolently uses the information they give him to bring about their destruction.

The Scarab has access to a powerful weapon called the "Thunder Bolt," whose potency is destroyed by a counter weapon evolved by Professor Dodge which can detect the locale of the "Thunder Bolt" when it operates.

Because Professor Dodge is to be the recipient of a priceless collection of Mayan jewels, Maldor has marked him as his next victim. The diabolical Maldor plans to kill him by means of an explosive-laden truck, controlled by a robot which steers it directly into Dodge's house. But Captain America intervenes

in the nick of time—swerves the truck from the house—and saves the professor.

At one point it appears certain that Maldor will be exposed as "The Scarab." One of his murder weapons—a blow-gun—has been captured by Captain America and is to be shown to Mr. Grayson who will immediately identify it as belonging to Maldor. Maldor naturally makes a tremendous effort to keep this from occurring, but his suspicious actions just about convince Captain America that he is "The Scarab."

Finally, Matson, Maldor's partner in crime, is killed—but Maldor forces Dr. Lyman, inventor of a life-restoring machine, to bring the criminal back to life. Lyman himself is killed, and the machine is smashed. Maldor then cunningly arranges to have one of his henchmen, Dirk, confess that he was associated with the notorious "Scarab" whom he identifies as Dr. Lyman! Obviously, Maldor hopes to deflect suspicion from himself by this false identification. He also plans to trap Captain America when the latter goes to Lyman's house to verify the validity of the association. But Maldor's ruse fails...

As evidence piles up proving that Maldor is "The Scarab," he becomes increasingly desperate in his efforts to prevent exposure. Gail is finally able to tip Captain America off that Maldor is definitely "The Scarab"—but she is apprehended in the act, and is placed in a glass case where Maldor starts to turn on a supply of gas which will shrivel her body into a mummy. Captain America arrives just in time to save Gail, and Maldor is arrested. He and Matson end in the electric chair. And Captain America can now turn his energies to tracking down other criminals...



The cover of Vista Publications' new comic book heralding the return of the star-spangled crusader against crime!



A quartet of stills featuring the CAPTAIN AMERICA principals: Star Dick Purcell in his dual identities, Lorne Gray (later known in films as Adrienne Booth) as the fighting D.A.'s assistant, Goil Richards and last, but no means least, the late, great Lionel Atwill as the devilish Dr. Maldor, alias "The Scarab." One of the screen's best-known practitioners of sinister roles, Atwill turned in another top notch job for Republic.



English (of the great Whitney-English team) and Elmer Clifton, a one-time actor who was credited with having been the "discoverer of Clara Bow." Furnishing the fantastic situations for them to work with was a battery of no less than seven screen writers—Royal Cole, Ronald Davidson, Basil Dickey, Jesse Duffy, Harry Fraser, Grant Nelson and Joseph Poland—who concocted the script!

Some idea of the perilous situations these gentlemen devised for our hero can be had merely by scanning the following list of chapter titles: "The Purple Death," "Mechanical Executioner," "The Scarlet Shroud," "Preview of Murder," "Blade of Wrath," "Vault of Vengeance," "Wholesale Destruction," "Cremation in the Clouds," "Triple Tragedy," "The Avenging Corpse," "The Dead Man Returns," "Horror of the Highway," "Skyscraper Plunge," "The Scarab Strikes" and "The Toll of Doom."

CAPTAIN AMERICA's fights, however, were the *pièce de résistance*! The amazing talents of Dale Van Sickel (doubling for Purcell), Tom Steele, Ken Terrell, Fred Graham and their cohorts were combined to make the fight "choreography" some of the most frantic ever fashioned for film. And all this took place among some of the most imaginative settings ever seen in a chapter play; including a wonderful "power house" set!

A former stage actor, Dick Purcell had been introduced to the motion picture public by Warner Brothers. He worked his way up from supporting parts at the studio to starring roles in such features as KING OF HOCKEY (1936), MEN IN EXILE (37), THE DAREDEVIL DRIVER ('38) and MYSTERY HOUSE ('38). Later becoming a free-lance actor, he played leading roles for various producers in the years preceding CAPTAIN AMERICA. Included were a number of action and mystery-type vehicles for Monogram: TOUGH KID ('38) and IRISH LUCK ('39) with Frankie Darro; HEROES IN BLUE ('39); KING OF THE ZOMBIES ('41); PHANTOM KILLER ('42) and MYSTERY OF THE 13th GUEST ('43).

Purcell died just a few months after finishing CAPTAIN AMERICA. On April 11, 1944 he was found dead in the locker room of the Riviera Country Club in Los Angeles where he had just completed a round of golf. He was 38 years old. His last film was LEAVE IT TO THE IRISH, a Monogram picture released posthumously in August of that year.

A wealth of imaginative film fare was left behind by Purcell, however, and countless new admirers were brought into the Captain America fold when the serial was re-released in 1953. Bearing a new title—RETURN OF CAPTAIN AMERICA—the film re-presented the thrills and excitement of old in much the same way the new comic books are doing today. Yes, those wonderful words are being welcomed everywhere—CAPTAIN AMERICA LIVES AGAIN!

END



Scenes such as these fired the imaginations of viewers in 1944 and again in 1953 when the serial was re-issued. Clockwise from top: CAPTAIN AMERICA gets the drop on Dr. Maldor's hoods (George J. Lewis and Tom Steele); Grant Gardner rescues his fair damsel in distress; CA pauses before an attack; "The Scarab" and his assistants Gruber and Matson (John Davidson and Lewis) meticulously catalogue ill-gotten gains!



SERIALS, STUNTS



Top Row Left to Right:
Mack WRIGHT's own "big" idea
comes to life in the ultra-thrilling 1935
serial *THE BLACK BOX*, the film on
which he received his first break. The
stars were Tom London, Anna Lee,
and William Metzger.
The mysterious "Van Man," a silent
stuntman, here looks like he's
about to "die" in *THE CACTUS*.
Tom London unearths the "Loot Man"
as GERTIE ASTOR tries to hold back
the tide in *THE TIDE*.
Bottom Row Left to Right:
When Mack fights it out with *hell*
firemen, FRED COOPER, "the hell
man," Mario Majewski watches. J. P.
McDowell directs the film and Mack
wrote some of the screen dialogue.
Another of Mack's ideas, as Tom Clegg's
1935 *CAPPY RICKS RETURNS* for Re-
public Pictures. Here the actors are
just about to "die" in a scene with a
(secret gift), Joe E. Brown (stagedoctor
), Mario Majewski (director) and George
Stanley (producer).
Star Robert McWade, director Mack
Wright and dialogue director Ice Brick
have just shot this scene from the
day's shooting of *CAPPY RICKS RE-
TURNS*.



AND SIX-GUNS!

MACK V. WRIGHT
rates high as one of Hollywood's true triple-threat talents. As a stuntman, action star and director he has given the movies a full quota of thrills mixed hand-in-hand with creative filming. Here is all the excitement of the early movie cliff-hangers plus Mack Wright's own description of his amazing career.



A fabulous production shot from Universal's silent screen serial classic **THE LION MAN**. Mack Wright (behind the wheel) gets a few seconds to catch his breath after doubling for hero Jack Perrin in dangerous action scene. Leading Lady Kathleen O'Connor is in the front seat, Jack Perrin is standing behind her and the gent talking to Mack is director Al Russell.

The motion picture industry has come a long way in its 60 odd years of existence. In the beginning, everyone did everything. That is, directors acted, cameramen wrote scripts and no strong restrictions prevented one person from doing another's job. In this manner, a great deal of early moviemaking was done as a strong "team effort." The variety of things to be done on each production usually attracted men to the jobs which suited them best. Actors such as Frank Borzage and John Ford turned to directing, while stuntmen like Hoot Gibson turned to acting. From this pioneer group of the pre-1920 period came great directors like George Marshall and John Ford, who are both still going strong today.

A man who definitely belongs in this group and one who should be in the ranks of Ford and Marshall today is Mack V. Wright. Like these men he shares a common early beginning and also a certain extra creative touch that marks many of his films. Throughout the years, the motion picture studios have derived more revenue from Westerns than any other single type of movie. To many people all Westerns are the same and they classify these films with the same simplicity that marks their own intellectual range. When a director is given the production considerations he needs (this doesn't necessarily mean fastidious budgets), films like Ford's *STAGE COACH* emerge, which are true works of art in anyone's motion picture categories. So it is with much of the work of Mack Wright, a man who has proven that he can transform the ordinary into the extraordinary.

Mack was a stuntman and action star with the best of them before entering the film industry's directorial sphere. Universal Pictures dominated the field of silent screen serial production and their early efforts were fresh and unique. Combine Wright and the productions of Carl Laemmle's company and you get the chapter play sensation of the 1918-19 season—*THE LION MAN*. Here was the

screen character that youthful fans came to see week after week in death-defying cliffhangers. The Lion Man was sort of a silent screen Lone Ranger and aided hero Jack Perrin in those days of true motion picture perils. Loaded with action and real stunts, this serial was tops in its day. Who was the assistant director and actor-stuntman behind the mask? Why Mack Wright of course, just as he was the unsung man behind many a popular production.

A close friendship with actor-director J. P. McGowan saw Mack and J.P. working as performers in each other's films. In addition, Mack Wright also worked as assistant director on various McGowan directed pictures in *ACE OF CLUBS* a 1926 Rayart release starring Al Hoxie and *TARZAN AND THE GOLDEN LION* an F.B.O. release of 1927 starring James Pierce. With the coming of the talkies, Warner Bros., quick to notice talent, called on Mack to direct John Wayne in a group of saddle seat sage epics. Well received when originally released (1932-3), *SOMEWHERE IN SONORA*, *MAN FROM MONTEREY* and *HAUNTED GOLD* presented Duke Wayne in his first Western series (*HAUNTED GOLD* was recently re-released to theatres.)

In 1935 the formation of Republic Pictures created a new type of independent motion picture organization. Along with the new company came new ideas and a new opportunity for creative individuals to work. Trem Carr, formerly a Monogram executive, became a Republic executive with the consolidation of Monogram and the other outfits making up the new firm. *CAPPY RICKS RETURNS* was a Carr production originally set for Monogram release that Mack Wright directed. Robert McWade played the tough old Cappy in this mixture of action and drama presented by Republic. The film was successful and Mack was signed by the new studio. *ROBINSON CRUSOE OF CLIPPER ISLAND* with Mala and *THE VIGILANTES ARE COMING* with Bob Livingston are both remembered as

two really outstanding serial attractions. Released in 1936 each one owes much to the guiding directorial hand of Mack Wright.

Since Republic Pictures was a new outfit, they dared to attempt the untried. Two experiments along these lines were the series of musical Westerns starring a comparative unknown—*Gene Autry*, and the series of outdoor action sagas with not one, but three leading men—*The Three Mesquites*. Both were successful and helped the new firm get on its feet. Much of the responsibility for these successes belongs to Mack Wright who directed what turned out to be the best of these early productions. Clever handling of actors, action, situations and camerawork distinguished the Wright films. The features he turned out for Republic remain outstanding directorial achievements to this day. He did *WINDS OF THE WASTELAND* with John Wayne in 1936 and the following Gene Autry productions in 1936-7; *COMIN' ROUND THE MOUNTAIN*, *THE SINGING COWBOY*, *ROOTIN' TOOTIN' RHYTHM* and *THE BIG SHOW*. With the start of production on the *Mesquites* series in 1936, Mack was called in to supervise the first film, *THE THREE MESQUITES*. He later directed the following 1936-7 films in the series, which stand out as some of the greatest "B" Westerns ever made: *ROARING IN LEAD*, *HIT THE SADDLE*, *RIDERS OF THE WHISTLING SKULL* and *RANGE DEFENDERS*. It is interesting to note that Mack's pal J. P. McGowan was prominently featured as an actor in two of the films in the series. These top notch productions starring Bob Livingston, Ray Corrigan and Max Terhune still prove their merit today, being distributed to TV by Republic's Hollywood Television Service Inc.

In 1938 the Wright talent delivered a smash serial to Columbia, *THE GREAT ADVENTURES OF WILD BILL HICKOK*, which presented Gordon "Wild Bill" Elliott in his first starring Western. Mack worked for

various companies at this time and in 1940 directed *THE MAN FROM TASOSA*, a Western featurette which starred Dennis Moore. This film was shot in the early Cinecolor process and was produced by Cinecolor executive W. T. Cresswell who later had the film distributed under the title of *WELLS FARGO DAYS* by Warner Bros. From Westerns and action films to mysteries and dramas, Mack Wright worked on a great variety of subjects in the 1940's. In 1947 Sam Katzman called him back to serials and *THE SEA HOUND*, starring Buster Crabbe came to life.

Mack Wright is a man who, if given the chance on major productions, could have turned out to be another John Ford or George Marshall. It is a great loss to motion pictures, since he was not given this chance. However, the films he made will remain classics of their type for the ages. Currently retired in Nevada, Mack recently commenced on his career for *SCREEN THRILLS ILLUSTRATED* readers. This is his story in his very own words—

The following is an account of my career as I look back, which I don't like to do very often, but I can say I saw and enjoyed Hollywood in the heyday of motion pictures. Merit and hard work got people by—the public made the stars, not the way it is today.

I was born in Princeton, Indiana in 1895 and later moved to New Albany. I graduated from Brown's Business College in Centralia, Indiana, and came to California in 1915. My first job there was at the 5th Street store, which is now known as the May Company. I was hired at a salary of \$3.00 per week, but as I only worked for two days, I never went back for my money.

I then called upon J. Warren Kerrigan and his brother Wallace at their home. They both were from New Albany and J. Warren was a Western star at Universal Studios, while Wally was in charge of the Universal ranch. Wally offered me a job on the ranch and I accepted, as anything he could offer would be better than \$3.00 per week.

The next day I reported at the ranch and Wally explained just what I was expected to do. I was to be made up as an Indian in the morning and then I would perform as a cowboy or soldier in the afternoon. The salary was \$15.00 per month and I found he kept me from telling him I had never ridden a horse, let alone riding Indian-bareback style. I was set with a job in the Cavalry and so Wally pointed out the barracks, where I was told to get settled. The cowboys in those days were real, they wore big hats, high boots and carried all their possessions in a gunny sack with their saddles. They also fought at the drop of a hat, chewed tobacco and drank hard. When I walked in wearing a cap, shoes, suit of clothes and carrying a suitcase, my first lesson in "How to Break into the Movies" was launched.

The cowboys all thought I was a



Another priceless photo from the library of Mack Wright—Here Mack and Hoot Gibson go over their day's work on 1918 2 reel Western. At the time this shot was taken Wright was only 23 years old and one of the youngest directors in the business.

John Wayne is prepared for his next scene by Mack Wright. This Wright-directed saga was *MAN FROM MONTEREY* a 1933 Warner Bros. production.



sold pigeon for Kerrigan, which turned out to be a nice mess. I soon learned how to protect myself in more ways than one. I worked hard, learned to ride and made friends who helped me to get ahead. When it was necessary to fall off a horse as a stunt, we received 50¢ extra from the studio. So, in my spare time I would ride out and practice.

One day, while working for Robert Z. Leonard, who was making a serial on location, I was told to report to Universal's semi-Western street. (This was built where the Hollywood Bowl now stands.) Eight cowboys, includ-

ing some Cavalry men down on horseback to find it. Kerrigan found us all around the fireplace, doing one thing or another, and asked for 6 men to go to Pedro. We drew cards and I became one of the 6 to go. We rode all night in the rain and by the time we reached Pedro the rain had stopped. After breakfast, our little band located the lion in a timber yard—scared to death! We then started our trek home. Incidents such as this happened often. In those days they didn't have trucks to haul horses—that was one of the reasons for the riders.

make a fast dismount, go into the tent, light a cigarette, come out, make a flying mount and ride back to my place. Well, that's just what I did. Turner saw me as I expected him to and he went over and asked his assistant Bob Ross who I was. Bob told him "one of the Cavalry boys," so Turner said "Call him over!"

I was asked if I could do the scene and so I made believe that I hadn't been watching their earlier attempts. Turner explained what was necessary and before he had finished I was all set and ready for my entrance. We did the scene, Mr. Turner thanked me



Director-actor J.P. McGowan worked in Mack Wright's films just as Mack worked in his. These scenes are from the all-time classic production *HIT THE SADDLE*, a Republic Pictures—"Three Mesquiteers" Western. Left: J.P. and Harry Tenbrook prepare Bob Livingston for a savage death by Volcano, the phoney "pinto stallion." Right: J.P. sends Mesquiteers Max Terhune and Ray Corrigan off in the wrong direction during their search for pal Bob Livingston. McGowan's character name in this film was the same as his own last name. The drama's leading lady was Rita (then Cansino) Hayworth.

ing myself, had to make a ride down a hill and into the street. Bob told us what to do, and so we started up the hill. As we rode away he yelled to us: "I want a fall when you hear the shot." We all knew that whoever made the fall would get a dollar for it—50¢ from the company and 50¢ from Bob's own pocket. So, each man argued as to who was going to make the fall, while at the same time each of us was saying to ourselves: "I'll make the fall and make the dollar for myself."

Bob yelled "Come On!", so we did and the shot was fired. Yes, you guessed it, we all fell. Bob laughed and prepared to shoot the scene over, but this time he picked a man to make the fall.

Universal at that time had a zoo on the ranch, which contained lions, tigers, elephants, camels and monkeys. Whenever one of the animals got loose, the Cavalry was given the job to find it. So, one day, while raining to beat H—, a call came in from San Pedro, where we had a company working, to tell us that a lion was loose. Of course, the office was to

the big break

I worked in the Cavalry about a year and did serials & Westerns with people such as: Francis Ford, Grace Cunard, Bob Leonard, Ella Hall, Herbert Rawlinson, Ann Little and Eddie Polo. I got my first break when Otto Turner (Universal stockholder & Director of Serials) was working at Oxnard, California. This was a location on the beach where we shot most of our desert scenes, keeping the ocean out of the background. The crew and Cavalry slept there in bear barns and tents. One day, I was watching Mr. Turner rehearse one of the actors who was to: ride in, dismount quickly, shout "The camels are coming!", make a flying mount and exit. As the actor was not doing so well, I wanted to tell Mr. Turner that I could do that scene for him, but I didn't dare approach him. I decided that the only way open for me was to: ride up to a near-by tent,

and that evening offered me a better job than I had in the Cavalry. It was as assistant property man and the salary was \$12.50 per week. When we returned to the studio, I started in that capacity, but I remember that out of the \$12.50 I had to pay my own room & board. So I went from assistant property man to property man to assistant director and all this time I was still doing stunts when needed.

While working as assistant director I was cast as "The Lion Man," I played leads in 2 reel Westerns and three years from the time I saw my first camera, I was directing 2 reels with Hoot Gibson, Leo Maloney, Fred Kohler, Mae Busch etc. Universal at that time had 42 companies going at once—mostly producing Serials & Westerns. We generally took 7 or 8 days on a 2 reel and did one episode of a serial in a week. Our crews consisted of: director, assistant director, cameraman, assistant cameraman, two property men and two grips. Some of my best friends at that time were: Harry Carey, Hoot Gibson, Jack Hoxie, Art Accord, J.P. McGowan, Breezy Eason, Jack Faeard and

William Desmond, all of them older than myself. I believe most of them have passed away. Hoot came to see me a few weeks before he died in California. His spirits were high and he had lots of plans ahead. He seemed to be enjoying life right to the end.

raise refused

In 1918 I enlisted in the Army and when I returned and started to work again at Universal, I thought I was worth more money than I was getting. I was told I could have more and larger billing, more publicity etc., but no more money. I think I was the youngest director in the industry at that time and I believed that the other studios would fight for me, so I quit Universal. The other studios told me I was too young and that they couldn't afford to take a chance on me. So I returned to working as an actor, assistant director and stuntman. I assisted J.P. McGowan in making the Helen Holmes railroad films and also worked with him on TARZAN AND THE GOLDEN LION which starred James Pierce for F.B.O. producer Joe Kennedy.

directs

John Wayne

In 1932 I returned to full-time directing again and did the John Wayne series for Warner Bros., CAPTAIN RICKS RETURNS for Trem Carr, THE VIGILANTES ARE COMING, Gene Autry series and "Three Mesquites" series, all for Republic. Things were going so well that I concentrated more on play than work, but again I thought I was worth more money. So, I left Republic and continued working as a director, assistant director and production manager for various other companies. I directed two serials for Columbia. These were WILD BILL HICKOK and one for Sam Katzman starring Buster Crabbe. In this manner, I kept going from one to the other until I retired in 1960.

I will say that the first six months of my career were hectic, but I couldn't let the Kerrigans down, being a "Hoosier." If I had known then what I know now, maybe I would be living here on Lake Meade in a 65 ft. trailer instead of a 6 ft. trailer and maybe I would have a larger boat—who knows? But the fishing would be the same, it's my hobby and I go most every day when the thermometer is under 110 degrees. I'm happy!

So there you have it, the story of an unsung moviemaker. Perhaps if we're lucky, someone will coax Mack Wright out of his premature retirement to direct once again. A talent like his is certainly needed today, to give many motion pictures and filmed TV shows that "extra something" they lack. Mack V. Wright has earned the respect and admiration of those who know him and know his work—he is a true Artist of Adventure!

END



Above: Jack Perrin (left) and pal Mack Wright take a break between scenes on the 1918 Universal serial THE LION MAN. Below: The pair as seen together again sixteen years later, when Mack was mixing character parts and directorial chores on his schedules. This shot is from RAINBOW RIDERS, one of the 3 reel Bud 'n Ben Westerns released by Astor Pictures in 1934. Jack Perrin, seen here in his Mexican outfit, was Bud and Ben Corbett played Ben in this production of the series.



31

the adventures of ROBIN HOOD



Ageless, artistic, action-packed—a torrent of movie excitement that never fails to amaze and delight all who are fortunate enough to see it. Starring the swashbuckling Errol Flynn, this adventure triumph will remain forever the yardstick by which all similar films are measured.

Robin Hood	ERROL FLYNN
Maid Marian	OLIVIA DE HAVILLAND
Sir Guy of Gisbourne	BASIL RATHBONE
Prince John	CLAUDE RAINS
Richard the Lion-Hearted	IAN HUNTER
Friar Tuck	EUGENE PALLETT
Little John	JOHN HALE
Will Scarlet	MELVILLE CORR
Sheriff of Nottingham	PATRIC KNOWLES
Will Stutely	HERBERT MUNDIN
Much, the Miller's Son	MONTAGU LOVE
Bishop of Black Canon	HOWARD HILL
Captain of Archers	HARRY CORDING
Dickon Malbete	

Robin a fake

When Warner Bros. brought THE ADVENTURES OF ROBIN HOOD to the screen in 1938, the character they were dealing with was far from being new and original. The earliest reference to Robin Hood is said to be in PIERS THE PLOUGHMAN in the year of 1377. The character became extremely popular during the reign of Queen Elizabeth. Stories and myths surrounding Robin have grown through the centuries, helping to make him one of England's great hero contributions to the world. These tales of daring adventure have a universal appeal, however there is doubt about the actual existence of a *real* Robin Hood.

John returns

The silent movies did have their real Robin though. He was dashing Douglas Fairbanks Sr., king of the early adventure films. Released in 1922, his production of ROBIN HOOD was a success for United Artists. An interesting sidelight concerning this film and the later Errol Flynn production is the fact that one actor played the same part in both films. It was none other than Alan Hale Sr. who re-created his role of Little John in the 1938 version. He was quoted as follows while making the later film: "Sometimes I feel there is a ghost standing next to me. How would you feel?"

The producers of Errol Flynn's RO-



Errol Flynn—the star who brought a legend to life.

BIN HOOD thus faced two problems of content and criticism. First of all the character was not unusual, second of all a good film version had been made on this same subject already—the new film would face comparison. How did they meet these challenges? It's very simple, they just made a great motion picture that would stand the ravages of criticism and time. A lavish undertaking, no expense was spared to bring the elaborate drama to the screen. Superb Technicolor photography, a brilliant cast, top direction and exceptional production values all blended together to bring Robin Hood to the world, "bigger than life."

regal review

On May 13, 1938, *The New York Times* reviewed THE ADVENTURES OF ROBIN HOOD. The review was written by Frank Nugent, who later became a successful Hollywood screen writer. Recently, he did John Ford's DONOVAN'S REEF with John Wayne. Here is what Nugent had to say about "Robin Hood":

"A richly produced, bravely bedecked, romantic and colorful show, it keeps boldly to the forefront of this year's best and can be calculated to rejoice the eighties, rejuvenate the eighties and delight those in between. . . .

Few storybooks have been more brilliantly brought to life, page for page, chapter for chapter, derring-do for derring-do than this full-colored recounting of the fabulous deeds of legend's arch-archer, Sir Robin of

Robin, Marion and Little John view the scorn of Sir Guy and Dickon Malbete, who are forced to return to Prince John in rags.





Above: Robin forces his way into the royal castle, bringing one of the King's dead deer as a protest against Prince John's starvation of his subjects. Below: He meets opposition to his boldness and then rejoices after besting the feeble soldiers.



Locksley. In Errol Flynn, Sir Robin of Sherwood Forest has found his man, a swashbuckler from peaked cap to pointed toe, defiant of his enemies and England's, graciously impudent with his lady love, quick for a fight or a frolic...

Norman Reilly Raine and Seton I. Miller have studied their legend well and written of it knowingly. Michael Curtiz and William Keighley have kept that flavor in their direction, giving the action its head, turning their eye-pleasing Technicolor cameras up on the brightest episodes of Robin's bold career."

the tale unfolds

The Technicolor photography in the film was considered by many to be the best up to that time. The work of Errol Flynn, thought of as custom fitted to all the demands of the role. Backed up by an excellent background music score by Eric Wolfgang Korngold, THE ADVENTURES OF ROBIN HOOD was a first rate production in every department. Well written and devised, writers Raine and Miller wove an interesting tale out of the old legends:

The story is set in the England of 1190, during the conflict between the Normans and Saxons. King Richard, the Lion-Hearted, while away on the Crusades, leaves the rule of his country to his treacherous brother, Prince John. The Prince, surrounding himself with a group of traitorous nobles, has no interest in his subjects—he is intent only on grabbing up as much power and wealth as he can. In this manner, he devises a plan to make himself King of England. With the ruthless Sir Guy of Gisbourne and the cowardly High Sheriff of Nottingham at his side, John starts to bleed the country dry using a method of taxation by torture.

One man stands up to them however, he is a noble—Sir Robin of Locksley. Stripped of his estate by the decree of law, he moves to Sherwood Forest, there organizing a great band of "honest" outlaws. They begin to call him Robin Hood and the amazing stories of his deeds start to spread throughout the land. Robin and his band "rob from the rich to feed the poor" and are in this way thought of as great heroes by the majority of the populace.

King captured!

Word suddenly arrived that King Richard has been captured by the Austrians and that they are holding him for a huge ransom. Using the need for ransom funds as a ruse, Prince John squeezes more and more money out of the country. Aware of this and still loyal to Richard, Robin

One of the newspaper ads which lured millions to see this screen standout.

decides to grab all of John's supposed ransom collections and to actually use them for the purpose intended.

On one occasion, Sir Guy of Gisbourne, the High Sheriff of Nottingham, Maid Marian and a large entourage set out, laden with jewels and other valuables, on a long journey which takes them through the forest of Sherwood. Camouflaging themselves in the trees, Robin's men swoop down on the unsuspecting soldiers and make prisoners of all remaining after the tremendous fight. It is at this time that Robin convinces Maid Marian of his loyalty to England, which changes her opinion of him. The pain fall in love, much to the consternation of Gisbourne, who considers Marian a prize for himself. The treasure is retained by Robin, Marian is given safe conduct home, while the Sheriff and Sir Guy are dressed in rags to return to Prince John in disgrace.

the tinker's arrow

Devising a plan to capture Robin, the Prince, Sir Guy and the Sheriff announce a country-wide archery tournament. Knowing the outlaw to be the finest man with a bow in the land, they figure his vanity and love for Marian will lure him to the contest. Disguised as a tinker, Robin amazes the crowd as his shaft splits a previously winning arrow in the target. The Prince and his cohorts know the best archer must be Robin Hood, so they order the soldiers to grab him, after he wins the tournament.

Robin is later freed and with the return of Richard to England, John decides to have him killed which would make himself the King. Turning the tables on this plot, Robin's men defeat John's soldiers in a tremendous fight. Robin and Sir Guy have a duel to the death and Gisbourne is killed. This accomplished, Richard banishes John from England and takes over his rightful throne. The outlaws are restored to their positions and Robin, the country's hero, now has time for romance with Marian.

human targets

Two top actors were cast as Errol Flynn's main opponents, Basil Rathbone and Claude Rains—both turned in excellent jobs. The rest of the cast, consisting of some of Hollywood's greatest performers, also did themselves proud. The location scenes for the Sherwood Forest sequences were shot at a park in Chico, California. Located six hundred miles north of Hollywood, this real forest appeared far more natural than a studio setting could have looked. The most expensive effects in the film were con-



The tables are turned, King Richard recognizes Robin as Gisbourne and his men are considered outlaws. These scenes from the film's finale show Errol Flynn and Basil Rathbone in one of the best staged demonstrations of swordplay to come out of Hollywood. Expert Frederic Cuvens instructed the pair and trained them for these scenes. The sequence was rehearsed for six full days before the cameras caught it.

cerned with archery. Ready with a good crew of stuntmen, all the big fights had to be carefully planned. Bow expert Howard Hill was hired to produce all the amazing flying arrows. As high as one hundred dollars per shot was paid to various men who let Hill shoot at them with steel-tipped arrows. They, by all means, had protection though—the future victims donned steel breast plates covered with balsa wood, which made the arrows stick in.



Robin Still Lives

In 1948 Warner Bros. re-released *THE ADVENTURES OF ROBIN HOOD*, so that millions of new movie fans could see this triumph. At that time the film was brought back in its glorious color by Technicolor. A later release by Dominant Pictures was in black and white, but the scope of the production easily compensated for the missing tint. Currently United Artists Associated is distributing this classic in 16MM and to television. An epic that can never be duplicated, this adventure treat will live forever.

from gags to gangsters



Joking around with Red Skelton at Marrah's Lake
Tahoe.



Restraining Jerry Lewis in Paramount's 1962 *IT'S ONLY MONEY*.



Ordering Jim Brown to "Stick 'Em Up!" in *U.A.'s 1961 POLICE DOG STORY.*

MILTON FROME

well known for his close association with today's top comedians, numbers movie "tough guy" roles among his countless dramatic endeavors. Action yarns are an easy job for Milt, who also fought with the best as one of Hollywood's "singing cowboy" heroes.

An Exclusive Report

SCREEN THRILLS ILLUSTRATED

Interview & Story by Sam Sherman

Quite recently I had been developing an interest in the story behind Milton Frome's career. Milt is well known to movie and TV audiences all over the world, but mainly as a character actor and not a "singing cowboy." Back in August I happened to catch the last 5 minutes of NBC-TV's "TONIGHT" show as guest Milton Berle talked about his summer vacation to "TOP OF THE NUNANA." The show was being held at the Westbury Music Fair in Long Island and Berle took pride in talking about his fellow actors in the show, among them top featured player—*Milton Frome!*

A quick trip to Westbury found me backstage at the Music Fair and talk-

ing to cast member Charlie Scott, who it developed was an avid reader of *SCREEN THRILLS*. He was also a man and quite a historical authority on films. After showing Charlie the pressbook on the Frome frontier *gags*, he came upon a clever way of introducing me to the film's star when he would arrive. With this plan in mind, Milt Frome entered his dressing room and Charlie said to him with: "Hello Oliver Sheld!" This quick line turned the clock back a few years at once and Milt cracked a smile at this mention of his Western hero character name. Here is a performer who enjoys hashing over the hits and misses of show business, as his easygoing manner quickly indicates. A long association with our top comedians has

given him a quick wit and cordial nature which one senses immediately. This was how I met Milt and found out from him many exciting, little known facets of his career.

Although only in his mid-forties, some people may think Milton Frome to be older than he actually is. There are reasons for this. First of all, he has been in the business of entertainment since his teens, which makes him quite a veteran performer. Secondly, a prematurely receding hairline at an early age became an asset to his career, as he was able to play older character parts while still quite young. This in no way affects his numerous performances as a leading man, as Milt uses a hairpiece for

these roles just as numerous top stars do.

Starting at the beginning, Milt Frome was born in Philadelphia, Pennsylvania and attended school there. Two years of vaudeville in his late teens led to his entering motion pictures. This took place in the East, where he was in the production of shorts that were made at Brooklyn's famous Vitagraph Studios. An excellent voice plus a likable personality found him perfectly suited for night club work as a singing Master of Ceremonies, so he toured the country in this capacity in the 1930's. Upon arriving in Hollywood, to fill various club dates, Milt began thinking again about the movies. Several people had been en-

couraging him in that direction and so he prepared for whatever might come.

He felt that he wanted to work in Westerns, which necessitated his being a good horseback rider. So he spent time at ranches and rode and rode and rode until he became proficient at being a movie cowboy. After all this, when he finally made a Western, the producer insisted on casting him as a "Federal Agent" of *Wanted* and made him drive a car throughout the film, which had a modern setting. Before he got the role in this film however, he signed as a singing star to appear at the fabulous *Trocadero* in Hollywood. It was there that the top agents, producers & directors spent their leisure hours. Being unable to

leave their work at the office, these people then as now, continued looking for talent wherever they happened to be.

Upon hearing the voice of Milton Frome in spirited songs, several agents saw a possible movie hero in this performer. They considered him to be a swashbuckling type of character and described him as a "singing *Errol Flynn*."

Out of this interest came a solid offer for Milt to be in a short packed serial. Unfortunately, other commitments at the time precluded his taking the role. The year was 1938 and Milt was appearing at the Orpheum Theatre in Los Angeles. In addition to his singing he also appeared in a comedy sketch, one which almost caused him permanent phy-



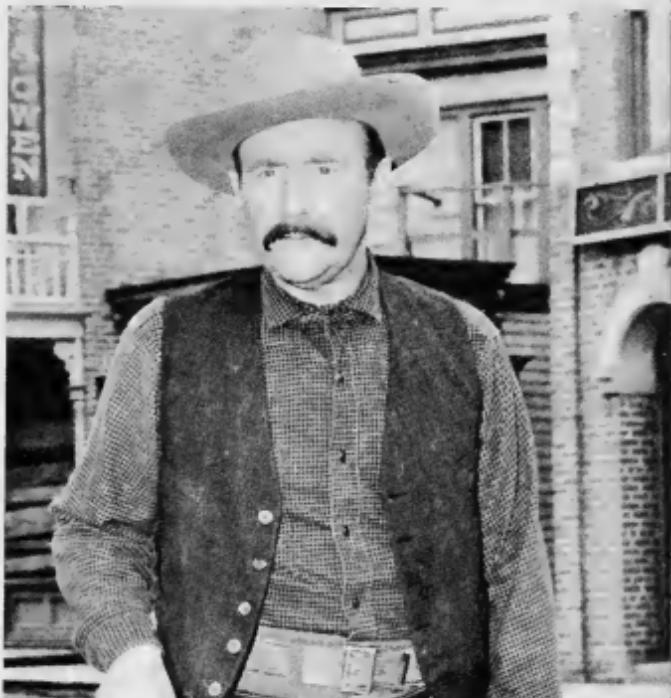
As the fighting G-Man of *RIDE 'EM COWGIRL*, big Milt demonstrates the type of action ability he puts into his roles.

was not relegated to a decidedly inferior spot in connection with Dorothy Page. Milt was given plenty of footage in the film, which included two fights and three musical interludes.

When I asked him about how the film was made, where it was made and how long the production took, Milt replied:

"We were first called in for the pre-recording session to sing the film's two songs: A CAMPFIRE, A PRAIRIE MOON AND YOU & I LOVE THE WIDE OPEN SPACES. Then we went out to Kernville, California for some location shooting. When we arrived there it started raining and this held up production for two days. In the middle of the day it was 120 degrees in the sun and I had to climb up and down telephone poles for one of the scenes. The rest of the film was shot on Juerson's Ranch and at the Grand National Studios on Santa Monica Blvd. in Hollywood. In recent years, I've worked at that same studio, as Zan Television had taken it over. I did all my own action and fight scenes in the film, even though the other actors had stunt doubles. In a fight with one of the heroes, I was actually slugged on the chin. As I was over anxious and wanted the fight to look good, I slugged him back. I didn't realize though, that I almost knocked him out.

Including the time it took to record the songs, the film's entire production schedule took close to two weeks. When the film opened, I made personal appearances with it in New York and New Jersey, but due to other work, I couldn't do the complete tour of the country, as many



A more recent Western production, Paramount's *THE LONELY MAN*, featured this versatile actor in a rugged character portrayal.



Milt Frome reminisces about his early days as an action star while glancing at pressbook from *RIDE 'EM COWGIRL*. He saw this bit of film campaign material for the first time in 1963, when it was rescued from the past by SCREEN THRILLS ILLUSTRATED.

Jerry Lewis finds out that pal Milt makes a tough landlord in 1956's *THE DEUCATE DELINQUENT*.



ical damage. One of the performers he was working with was new, and didn't know that guns loaded with blanks are almost as dangerous as "live" weapons. When it called for Milt to be shot, this actor fired the gun right in his face, the hot wad and powder going into his eye. Quickly, comedian Wally Vernon covered up for this and Milt was speedily rushed off the stage. When the shot was fired, he luckily blinked, which doctors later told him saved his eye. For six weeks his eye was covered and it was due to this accident that Milton Frome lost out on a major company contract, as he was scheduled to appear in a lavish Paramount Pictures production.

After recovering from the eye injury, he met a friend who mentioned that an independent outfit, George Hirliman's Coronado Pictures, was looking for a singing cowboy actor. So Milt went to see them and met producers Arthur Dreifuss and Don Lieberman, and director Samuel Diege. They had him sing a few notes, talked with him a bit and then decided that he was their man. At that time, they were starting production on a new kind of musical Western series, which was to be released by Grand National Pictures. The star was to be a girl, which the producers considered to be quite a novelty. For this role they chose a former NBC radio singer, Dorothy Page. The first picture planned for the series was *FURY IN THE SADDLE* and Milton Frome was signed on as the leading man in the production. As it turned out, he



An impressive movie team, Milton Frome and Dorothy Page, "the screen's first Singing Cowgirl," brought a new type of adventure production to audiences everywhere. Above: Harrington Reynolds' evil schemes are defeated by federal agent Frome as Dorothy holds back the henchmen.



actors used to do."

When I asked Milt if he had seen any of the people connected with this Western in recent years, he mentioned that:

"Producer Arthur Dreifuss just dropped in here at TOP BANANA to see me the other night. I haven't seen Dorothy Page in years, but I do see Vinny Barnett, who played my sidekick, and Frank Ellis, who was the Sheriff, quite frequently."

Having just seen the film recently, I can state that it is quite good. It's loaded with action, is well cast, has good direction and an exciting background music score which does a good job of setting the mood in the story. The two songs it featured were both originally written for this production and are standouts. When released in January 1939, the film's working title, FURY IN THE SADDLE was changed to RIDE 'EM COWGIRL. Unfortunately, Grand National went out of business in 1939 and only two other Dorothy Page films were made, WATER RUSTLERS and THE SINGING COWGIRL, both with Dave O'Brien as the leading man. Had the series been continued, Milt Frome would probably have returned in another picture or two. He couldn't have been in all of them as the producers tried to have a different male star in each film. Currently, all three films are still available for television and theatrical use from Astor Pictures-Atlantic Television.

From RIDE 'EM COWGIRL Milt went back to night clubs and the stage. During World War II he toured extensively with the USO CAMP SHOWS and was featured with Marlene Dietrich and Danny Thomas for six months in Italy. From there he went on to star in his own USO show and toured the world as he gave performances in Italy, Germany, Japan, Korea etc. He first appeared on Broadway when he replaced Wendell Corey in FOLLOW THE GIRLS. Later roles followed in THE LOCKED ROOM and ALL FOR LOVE. Stepping into the starring spotlight, Milt Frome played the leads in stock company versions of ROSALIE, OF THEE I SING, GIRL CRAZY, RIO RITA, BABES IN TOYLAND and WOOKIE to name a few. California's noted Pasadena Playhouse has also called upon him for leading roles.

In 1948 Milton Berle, a close friend, called on his services and Milt Frome became television's best known "second banana." He was also known as the "Warm-up King of Television," as he warmed up the studio audience for the Berle Show and many others. While featured with Milton Berle for seven years on the Texaco and Buick Shows, Milt Frome learned to anticipate Berle's every thought just by watching his eyes. In this way if Berle made changes in comedy situations, Frome was able to cope with them. This all happened while the program was being seen live by 50 million

viewers. After the show, Milton Frome would usually be amazed at his pal's uncanny sense of perception.

Milt Frome's other TV comedy chores have included shows with: Bob Hope, Jimmy Durante, Martha Raye, Red Buttons, Red Skelton, Jackie Gleason and many others. Milt's varied talents are constantly being put to use by comedy shows and serious dramatic productions. His good friends in the industry include numerous top performers. On one occasion, pal Red Skelton called upon Milt to perform his written comedy material at Harrah's Lake Tahoe as he had voice exhaustion at the time. Milt flew in from California, did the narration and then Red went on to wow the audience with one of the greatest pantomime performances they had ever seen. Another close friend, Jerry Lewis is a pal of Milt's from vaudeville days. To people like this, Milt is affectionately known as "Foss." This is short for "Foss-adever," a comedy word he invented many years ago.

Speaking of Jerry Lewis, Milt has appeared in all the recent Jerry Lewis-produced movies and is sort of a good luck performer to Jerry. Included in this group of Paramount Pictures are: THE ERRAND BOY, VISIT TO A SMALL PLANET, DELICATE DELINQUENT, THE NUTTY PROFESSOR and the new WHO'S MINDING THE STORE. Among Milt's varied appearances on TV are leading roles on SUPERMAN, TWILIGHT ZONE, WAGON TRAIN, JOEY BISHOP SHOW, DANNY THOMAS SHOW, LASSIE, THE UNTOUCHABLES, 77 SUNSET STRIP, DOBIE GILLIS and Alan Mowbray's COL. HUMPHREY FLACK (see Alan Mowbray story on page 14). He has been featured in countless recent movies including: George Sidney's BYE BYE BIRDIE, THE YOUNG LIONS, SEVEN LITTLE BOYS, PLEASE DON'T EAT THE DAISIES and ALL HANDS ON DECK. Director George Sidney and director Edward Cahn (who recently died) have both expressed their admiration for Milt's talent and acting skills. Cahn once commented: "You're the kind of actor I like—we can knock it off in one take." This statement was made during production on 1961's POLICE DOG STORY for United Artists and meant that Milt never missed his lines or cues.

Milton Frome happily resides in a Hollywood suburb with his wife Barbara, who is a former dancer and their ten year old son Michael, who delights in showing RIDE 'EM COWGIRL on their 16MM home projector to all his friends. As a versatile actor, Milt is tops. He has appeared in elaborate makeups many times which have transformed him into limitless screen characters. His acting technique, to: "Learn the lines cold first, then work on interpretation of the part." Whether in Westerns, comedies, musicals or dramas, Milton Frome is there to deliver the goods.

END



James Cagney rehearses Milton Frome for a scene in Paramount's 1957 *SHORT CUT TO HELL*, a remake of the famed *THIS GUN FOR HIRE*. Below, Police Captain Frome downs the crooked Bob Ivers in this action scene from the only film Cagney has directed to date.



WESTERN HALL OF FAME



Tom Keene's or rather George Duryea's, first screen appearance. A very rare shot from Cecil B. DeMille's part-talking production THE GODLESS GIRL (1929).

Young George Duryea romances pert Sally Starr in the 1930 Pathe picture PARDON MY GUN. Shortly after he became known as Keene.



Tom Keene, the cowboy star with three screen names, passed away last August 4 at the age of 59. He had acted during various stages of his film career as *George Duryea* (his real name) and *Richard Powers*, but it was as the star of "Tom Keene" Westerns that he won his greatest fame.

His work on the stage during the twenties in such travelling productions as *ABIE'S IRISH ROSE* brought young New York-born George Duryea to the attention of the great Cecil B. DeMille. Impressed, the master showman starred George in his first film, *THE GODLESS GIRL*, a part-talker released early in 1929 co-starring Lina Basquette and Marie Prevost. Other roles followed in this early sound era: *HONKY TONK* with Sophie Tucker, *THUNDER*, *NIGHT WORK* and *TOL'ABLE DAVID*, to name a few.

During this period George also played leads in a couple of Westerns—*DUDE WRANGLER*, a Wallace Reid production, and *PARDON MY GUN* for Pathe—which he heartily enjoyed making. So, in the interests of steady and gainful employment, he decided to become a "Western star."

Accepting an RKO-Pathe contract, he changed his name to Tom Keene and was immediately starred in *SUNDOWN TRAIL*, the first of his twelve Westerns for the company. A successful beginning, it was followed by *FRIGHTENERS OF DESTINY*, *PARTNERS*, *HOST VALLEY*, *THE SADDLE BUSTER*, *BEYOND THE ROCKIES*, *COME ON DANGER*, *RENEGADES OF THE WEST*, *SCARLET RIVER*, *CHEYENNE KID*, *SON OF THE BORDER* and *CROSS FIRE*, all released by the company between 1931-33.

These oaters proved very profitable for the studio, whose press agents boldly thumped the tub for cowboy Keene. In their ads, Tom was publicly credited as having "rejuvenated the Western" and exhibitors were promised that the showing of a Keene film would mean "new life at the box-office." Indeed, everything seemed to be "coming up roses" for the young hero.

Then, in a complete "about face," Keene deserted Westerns and headed East to appear in summer stock at the famous Skowhegan (Maine) Playhouse. Six months later, though, he

was back in Hollywood to star in King Vidor's socialistic film *OUR DAILY BREAD*. As Keene put it, "I didn't want to be known solely as a cowboy. I gave up pictures so that people would forget me. Then while I was waiting or playing on the stage, I received half a dozen offers for pictures, both contracts and single films, but I had given my word to Vidor. I reckon that I lost altogether in waiting, in money, around \$60,000. But I feel that my present opportunity with Vidor is worth it."

Tom was due for disappointment, however, as this film did nothing to advance his career. He soon found himself back in the action picture field where he was to stay for the next few years. Non-Western roles in the Walter Futter production *HONG KONG NIGHTS* (1935) and Paramount's *TIMOTHY'S QUEST* (1936) were augmented with starring parts in some



Frank Melton and Tom Keene in *THE GLORY TRAIL*, first in the series of "historical dramas" for Crescent Pictures in 1936.

TOM KEENE



A welcome change of pace from his many Western roles, Walter Futter's *HONG KONG NIGHTS* teamed Tom with Wero Engels and Cornelius Keefe, a leading man of the silent screen.



Paramount sagebrushers—*SUNSET PASS*, *DRIFT FENCE* and *DESERT GOLD*, the latter two co-starring Larry "Buster" Crabbe.

Next, independent producer E. B. Derr selected Tom as the star of his unique series of Crescent Pictures for 1936-37. These features were "unique" in that, though essentially "B" or "series" Westerns, they had an additional selling point. This was the fact that each film was based on an actual event in history. In spite of fictionalization, the scripts contained enough factual information to enable the films to be sold as "historical dramas."

Following is a list of the eight titles in the group together with the historical topics covered: *THE GLORY TRAIL* (re-enacting the Bozeman Massacre), *REBELLION* (lawlessness in California after the acquisition from Mexico), *BATTLE OF GREED* (the discovery of the Comstock Lode in Virginia City), *OLD LOUISIANA* (the Louisiana Purchase), *UNDER STRANGE FLAGS* (Mexico under Pancho Villa),

THE LAW COMMANDS (the settlement of Iowa under the Homestead Act of 1862), DRUMS OF DESTINY (Florida following the War of 1812) and RAW TIMBER (the conservation program of the Federal Forest Service).

Keene's leading lady in two of these films—REBELLION and OLD LOUISIANA—was budding young actress-dancer Rita Cansino, who by 1946 had become the extremely popular Rita Hayworth. So popular, in fact, that Crescent re-titled these two features—as THE LADY FROM FRISCO and LOUISIANA GAL, respectively—and re-issued them with Hayworth as the star!

About this time, Tom began taking a brighter view of his cinematic sagas of the frontier and did his bit to promote them. "It's fun making them, and it's amazing how well informed one can become studying data on United States history. I must say it's more stimulating to bring to the screen 'The Louisiana Purchase,' for instance, than any number of the nonsensical and sappy fictitious pieces in which I've appeared. Of course, we always have a romantic thread in our outdoor dramas to take care of the women customers. But we realize that the great percentage of our audience could take their outdoor drama straight—with a single senorita."

Completing a series of four frontier epics for Monogram in 1937-38—GOD'S COUNTRY AND THE MAN, WHERE TRAILS DIVIDE, ROMANCE OF THE ROCKIES and PAINTED TRAIL—Tom suddenly found himself elected the "Mayor" of Sherman Oaks in the spring of 1939. The citizens of that small Southern California community thought a lot of their illustrious neighbor and chose that way of showing their confidence in him. Said Tom: "If my being Mayor of this community will help the community grow, I am only too glad to serve."

A second series of eight pics were on tap for Tom at Monogram in



Tom and Larry "Buster" Crabbe prepare for some blazing action in Paramount's 1936 DRIFT FENCE.

1941-42. These were WANDERERS OF THE WEST, DYNAMITE CANYON, THE DRIFTIN' KID, RIDING THE SUNSET TRAIL, LONE STAR LAW MEN, WESTERN MAIL, ARIZONA ROUNDUP and WHERE TRAILS END. Featured with Keene in many of these were Frank Yacone-

lli as his comical side-kick, stuntgirl Betty Miles and little Sugar Dawn for the juvenile trade.

In late '42, Tom's stage aspirations again came to the fore and he joined the cast of a new play entitled THE BARBER HAS TWO SONS. After tryouts on the coast, the show opened on Broadway February 1, 1943, and it was here that Keene acquired his third name. He had played the California dates as Tom Keene but for his bow on the main stem, he chose the new handle of Richard Powers.

The play itself—a wartime Nazi drama—attracted less-than-enthusiastic reviews but Tom's acting drew some flattering critical comments: "Richard Powers, new to Broadway, has an out-of-doors stride, an excellent stage presence and could be quite a fellow for a well-written part," said the New York Sun; and "... Richard Powers has some effective moments as the right-thinking son . . . " from the Herald-Tribune.

Returning to Hollywood as "Powers," Tom played lead roles in such pictures as PORT OF 40 THIEVES ('44) and GIRLS OF THE BIG HOUSE ('45) for Republic and DANGEROUS INTRUDER ('45) for PRC before he once again became a contract player at RKO in 1946. There he enacted a variety of character parts in numerous productions over the next four years.

In 1950, Tom starred in his first serial. This was Republic's twelve-chapter DESPERADOES OF THE WEST and, since it was a Western, it is odd that the studio chose to bill him as Powers instead of Keene, a name known to action fans. It is doubly strange in view of the fact that around the same time, he also appeared in the studio's Roy Rogers production TRAIL OF ROBIN HOOD as Tom Keene, a *guess* Western star!

Along with other later Powers portrayals, Tom also made another guest star appearance as Keene in 1958's ONCE UPON A HORSE for Universal. This strangely distributed film, starring the comedy team of Dan Rowan and Dick Martin, had a few scattered New York bookings in 1958, then completely disappeared only to show up again this past summer. Re-titled THE HOT HORSE, it finally received a saturation screening in the Metropolitan area.

Tom starred in some TV Western shows in the early fifties; one group of which re-united him with Frank Yaconelli, his old saddle partner from Monogram. Edward D. Wood, Jr., the producer of another video venture labeled THE ADVENTURES OF THE TUCSON KID, also headlined 'Tom Keene' in his 1956 science fiction feature PLAN 9 FROM OUTER SPACE.

In recent years Tom devoted less time to the movies and more to his real estate and insurance interests. Although Keene would rather have made his mark in straight dramatic productions, he did his best in many thrilling action films and left behind a rich heritage for all adventure fans.

Typical of Tom's many sagebrush scraps is this one with Kenne Duncan from Monogram's RIDING THE SUNSET TRAIL (1941).





Some "Keene" advertising! A unique sampling of film ads from various stages of Tom's career. Directly above is a great example of re-vamping for a feature representation. The REBELLION cut come from the original press book with Tom, of course, as the star. For the 1946 re-issue, however, Rita Cansino, the comparatively unknown leading lady of 1936, had by then become a "name" to play up; hence the film's retitling and Keene's featured billing!

Six-Guns roar!!

And the west blazes with action as fearless ranchers hurl a challenge that rocks the frontier!

**DESPERADOES
OF THE WEST**

RICHARD POWERS
JUDY CLARK
ROY BARCROFT
I. STANFORD JOLLEY
LEE PHELPS

Produced by FRED Z. FRONTERA / Written by ALFRED GREEN

A REPUBLIC SERIAL IN 12 CHAPTERS

Republic Pictures Corporation / Story by Fred Frazee



Silent screen Western favorite Franklyn Farnum congratulates Wally upon winning the starring role in DESERT MESA.

One of Hollywood's busiest stuntmen, Wally West has been active in his extremely hazardous occupation for over thirty years. Like many of his fellow professionals, Wally has played in hundreds of Westerns and the films featuring his stunts, and, unlike many of his cohorts, he has also been starred in daredevil adventures to follow in the cinema world.

I interviewed Wally recently and found him to be one of the movie colony's nicest members. His real name is Tom Wynn, but he was born near seventy-five miles from Denver, Colorado, growing up in the Lone Star State, he learned to ride almost before he could walk. As a working cowboy on the famous "Mashed-O" Ranch in Earth, Texas, he perfected to a fine art his skills as a horseman. He was soon to stand him in good stead during the years to follow in the cinema world.

In 1926 Wally arrived in the movie capital for the first time and quickly found himself a job. This was as a member of the Union Cavalry forces in THE GENERAL, Bülow's greatest and most action-packed classic of the silent era. Photographed in Oregon, this creation from the frozen-faced clowns was based on a real-life incident (the locomotive chase) which occurred during the Civil War. It was to be Wally's only screen assignment at that time, however, as he shortly afterwards had to leave the industry to spend several of his subsequent years employed as a clerk in a local bank!

Definitely deciding upon a career in motion pictures, Wally returned to the coast in 1931. He immediately secur-

ed an agent who not only got him work in films, but also changed his name. "Since I was to perform in outdoor pictures," Wally told me, "he thought that 'West' would be a good name for me. I was to be a cowboy, because Wallace Reid had enjoyed considerable success as a matinee idol, he added 'Wally' for good measure."

The amazing trick riding abilities of this cyclone of the saddle were quick to be utilized by many Western producers for their early pictures. Then Wally West began to be noticed by trade people as well as the public and there was seldom a lull in the busy West schedules. Acting parts in DESERT TRAIL, ROAMIN' WILD, AM-BUSH VALLEY and THE TRAITOR, for example, were to be the first fraction of Wally's screen stints for his specialty was "doublelung" in action sequences considered too dangerous for valuable stars. He doubled such stellar sagebrush heroes as Ken Maynard, Tim McCoy and Bill Cody in countless cowboy features, and serial stunts were to begin to take up more of his time. Not Levine was one of the first, when he signed Wally to do the stunts for Gene Autry in the latter's first starring vehicle, THE PHANTOM EMPIRE, a Mascot chapter-play.

A colorful job of "Behind-the-mask" stunts was turned in by Wally in the Republic's 1928 serial THE VIGILANTES ARE COMING. This exciting story of early California furnished Wally with a couple of very narrow escapes; one of which involved a one-ton "rock crusher." Doubtless

DESERT MESA was photographed, in accordance with Denver's penchant for authentic locations, amid the scenic grandeur of the great Mojave Desert.

WALLY WEST



Delores Booth as "Juonita" with DESERT MESA leading man Wally.



As new sagebrush star Tom Wynn, Wally lashes into action in this scene from the 1936 Art Mix Production DESERT MESA. From left to right: Bill McCall, Tonya Beauford, Allen Greer, Harry Keaton, Wally, Tex Miller, Lew Meehan, Denver Dixon, and Horace Carpenter.

An Exclusive Report
SCREEN THRILLS
ILLUSTRATED
Interview & Story by Bob Price



Clockwise from top: Wally informs Merrill McCormick that Kermit Maynard is looking for a bird with a bandaged wing in Ambassador's 1937 *FIGHTING TEXAN* (Eavesdropping bartender is played by Blackie Whiteford, one of Hollywood's real 'old-time' actors); Learning the acting ropes in *THE DESERT TRAIL*, a 1935 Lone Star Western, Wally sits in on gambling dispute between John Wayne and Eddie Chandler; Boarding stagecoach, Bob Steele shows Wally and Steve Clark where he wants to go in *DEATH VALLEY RANGERS* (1943); On the receiving end of a Kermit Maynard wallop in the same Monogram film; Roped and hog-tied by Col. Tim McCoy in Victory's *STRAIGHT SHOOTER* (1940); Doubting for the redoubtable Tex Ritter in Monogram's *WESTBOUND STAGE* (1939).



Its plot was an adaptation of the popular "vengeance" theme, wherein hero Jim Kirk followed the trail of the man who had swindled his father. "Denver and I worked well together," Wally added, "and later continued our association. One of our most interesting subsequent films was MORMON CONQUEST, which we shot in the Utah rough country."

These films and the majority of all the other Art Mix Productions seem to be lost to the ages. Rumor has reached the SCREEN THRILLS ILLUSTRATED desk that one of Wally's starring films in this series was recently being shown in a southern locality. We here at STI are very anxious to obtain either 16MM or 35MM prints for screening on any of the Art Mix Productions. If any of our readers should possess these films or have knowledge of their whereabouts, we would appreciate hearing from you at once.

Yes, "danger is his business" all right, and over the years Wally has certainly had his share of perilous situations. "Once while making a serial for Sam Katzman," he reported, "I was driving a covered wagon at full speed. Another stuntman was supposed to jump from his horse into the wagon with me, but he didn't get all the way in. It seemed that he was falling to certain death under the wheels but, luckily, I was able to catch him by his belt and pull him back into the wagon."

"A similar harrowing experience occurred while I was driving a four-horse team hitched to an Army supply wagon. In transferring from his horse to one of those I was driving, an 'Indian' attacker slipped and fell underneath the team. It seemed that I couldn't help but run over him but, by pulling the horses over with all my might, I just managed to miss the man. To this day, he tells everyone that I saved his life!"

Wally enjoys talking about his many exciting adventures, which are by no means all behind him. For this rugged veteran is still very much in evidence on the Hollywood scene. One of his steady TV assignments is as Richard Egan's riding double for the NBC series REDIGO. He is also currently to be seen in the Paramount release LAW OF THE LAWLESS in which he executes another "horse fall." "I haven't kept a record of the number of times I've been 'shot' off running horses, but I'm sure it would be safe to put the total at way over a thousand. I've also done about as many fights and several hundred 'bulldogs.' That's where you leap from your horse and knock another man off his mount."

An amazing fellow, this Wally West! A gallant member of a hardy breed that does so much to make movies the thrilling entertainment they are. We wish him all the best!

END



Above: Taking the place of star Bob Livingston in Republic's action-filled serial THE VIGILANTES ARE COMING, Wally had a hair-raising encounter with the huge 'rock-crusher' pictured at right of this scene. Alongside: A very rare ad cut from an even rarer film—the 1936 Art Mix Production. Below: Bottling Bob Steele doesn't need any help from BILLY THE KID'S FIGHTING PALS (1941) to take six-gun away from baddie Wally West!





PA JECTOR

PRIVATE

Screening

Let's see that great stunt-action star Eddie Polo in *STL. Mott Bailey, Westport, Conn. Please print a photo of my favorite Western star of the silent days—Bob Reeves, Irwin Grace, Little Rock, Arkansas. To answer these two requests in one photo, we have turned up this exciting scene from Universal's 1939 *SON OF ROARING DAN*. Johnny Mack Brown collars Eddie Polo (right) as Bob Reeves (left—in light hat) and Ethan Laidlaw seek to interfere.*



Thank you one and all for your kind letters. Once again many of you have taken off quite a bit of your time to sit down and get out a special letter to me. As a matter of fact, some readers even consider my department their favorite part **SCREEN THRILLS ILLUSTRATED**. They are very appreciative of the service I am giving, as evidenced by the many letters I receive. They like me only because their letters directly take the form of request pictures we print. Well, to correct a wrong impression, all letters sent in to the magazine staff are carefully weighed for use in future issues. I even take over especially unique requests for further research—that at times brings about huge, complete articles on something that I received for the publication of one photograph. Keep up those wonderful letters, they make an old man happy.

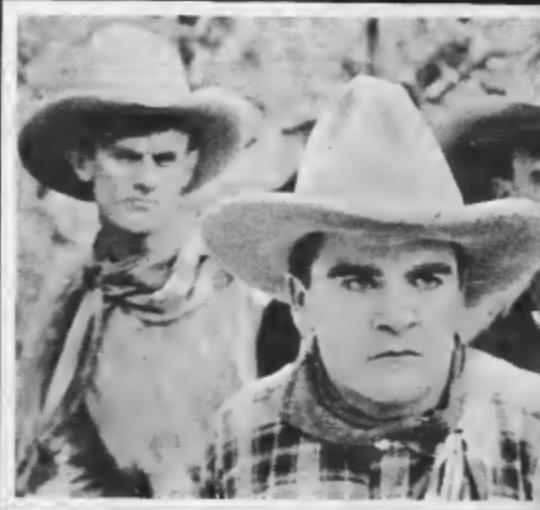
Send your requests to **PA JECTOR, SCREEN THRILLS ILLUSTRATED, 1426 East Washington Lane, Philadelphia 38, Penn.**

Are there any current movies that feature a lot of veteran players in one film? This used to be done several years back but I haven't seen photos from films like that recently. Do you know of any movies like this? *David Morse, Kansas City, Missouri.* You are right Dave, the producers today don't seem to appreciate the stars who were responsible for building up the film industry. However, Paramount Pictures and producer A. C. Lyles don't think that way and have included a great roster of stars in their new *LAW OF THE LAWLESS*. From advance information we have, the film seems to be quite an action fan's treat. Shown in this special publicity photo from the movie are: Bruce Cabot, Kent Taylor, William Bendix, Barton MacLane, Richard Arlen and Lon Chaney Jr.

All it takes is a picture of William Desmond in your magazine to make me one of your greatest fans—where is it? Arnold Winslow, Chicago, Illinois. The answer is that most early shots of that famous Western and action star are lost to the ages. We were lucky to uncover this one from the silent thriller DEUCE DUNCAN. Featured with Bill (on the left) is Denver Dixon, pioneer director-producer-actor.



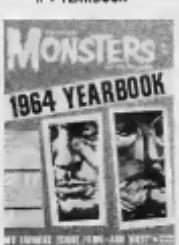
How about seeing more of the famous detective in STI. I'd like to suggest Boston Blackie as a starter. Stuart Barta, Washington, D.C. For you and many others with similar interests, here is some mayhem from BOSTON BLACKIE's RENDEVOUS. George E. Stone helps Chester Morris put the squeeze on Richard Lane in one of the long lasting Columbia series.



I've seen Tarzan in your book, but I've never seen boy (Johnny Sheffield) as he looked as the star of the Bomba series. Peter Craven, Phoenix, Arizona. The jungle drums sound as Bomba fights his way out of flaming fury. This is from BOMBA AND THE JUNGLE GIRL.



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not plot against
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the story of Red
Hawk, his descendant,
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mission is to
Julian's fight
to end despotic
conditions.



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EDGAR RICE BURROUGHS
AT THE EARTH'S CORE



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PELLUCIDAR



In the hidden
world at the
Earth's core, David Innes who
first discovered it,
was struggling to
survive in a civilization
out of its Stone Age past,
but he had to
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and work on, hunt
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